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THE EIGHT INTERVALS

FIRST SIGHT-READING OF DOUBLE NOTES AT THE PIANO

By
Dorothy Gaynor Blake

75 Cts

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First Sight-reading of Double-notes at the Piano

By

DOROTHY GAYNOR BLAKE

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FOREWORD

The purpose of this book is to offer a simple means of sight-reading music in which two or more notes are played at the same time. The student should first have learned his lines and spaces and have done some preliminary sight-reading of a purely melodic nature in both clefs. As soon as he has done this he may start in this book. These pieces will be as suitable, pianistically, as any other piano material of this grade, and at the same time the student will be laying a foundation of musical intelligence which will always stand him in good stead.

Since reading Mrs. Blanche Dingley-Mathew's book entitled "Conversation Lessons for the Beginner in Music," I have felt that every student should have the benefit of the simple and clever principle set out therein in his early piano experiences. I have long been a believer in melodic creation, dictation and transposition; but in teaching the beginner I found him invariably baffled and confused at the first appearance of two notes at a time. Following his customary trend of thought he naturally looked at each note to ascertain its letter-name, thus doubling both his mental process and the time that elapsed before he was able to play the two notes together. This interrupted the rhythm and was discouraging. By applying the principle of analysis set out in Mrs. Mathew's book I found that interval reading (two notes at a time) became quite as simple as melodic reading, and I resolved to furnish material which would give the piano student the opportunity of approaching the problem in this way.

At this point there will be no attempt to classify the intervals. The student cannot be expected to distinguish at once major, minor, perfect, augmented and diminished intervals. That is another phase of development to be gone into as each new scale is taken up and having to do more with harmonic analysis than with sight-reading. Such an intricate analysis would preclude the possibility of its being introduced in this grade. It would also prevent our using free modulation, without which few students of to-day would remain interested long. To play one piece after another built wholly on diatonic lines would induce such a state of aural inertia and insensitiveness as would seriously endanger his chances for future musical appreciation.

It is quite possible, however, for any beginner to learn to recognize at sight, in either clef, the *numerical size of any interval.* The first lesson which includes the writing of all the intervals and their separation into two classes will be the longest part of the written work required. Filling in all the other examples should not consume more than five minutes out of each lesson period. It could even be assigned as home-work. The first lesson, however, should be worked out carefully with the teacher and the time thus spent, sacrificed from actual piano study, will be well repaid in future understanding. If taken directly from this book into the "Three Majors" which combines the already familiar "Intervals" into major triads, the student should easily be able to analyze and memorize such pieces or any subsequent material he may have with real musicianship. If later, he studies advanced harmony, he will be equipped with a good foundation and will have learned nothing which will cause conflict or need unlearning. If he does not go on he will still have had an introduction to music which will make him able to read what he sees and enjoy more fully what he hears.

Dorothy Gaynor Blake.

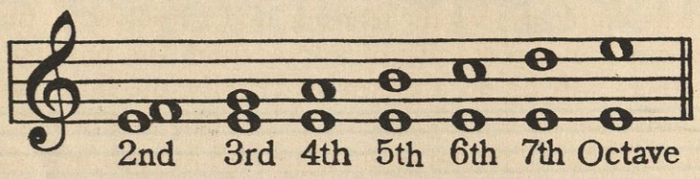
THE EIGHT INTERVALS

CHAPTER ONE—CLASSIFICATIONS

We have already learned to sing melodies, write them down in both clefs and sing or play melodies written down for us by others in our printed books. We are now going to learn about Intervals or *two tones sounded together.* One person cannot sing a harmonic interval. Two people may sing an interval or one person may play an interval—two tones at once—on a piano or violin. Musical intervals are named according to the number of scale tones they include. Sound C and E together on the piano. Ask the pupil to sing from C up the scale to E. Ask the pupil how many tones he has sung. The answer should be "three." This is why the two tones when struck together are called a 3rd. Illustrate each of the other intervals in the same way.

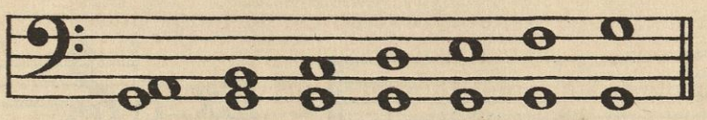
We are now going to get better acquainted with these intervals, write some of them ourselves, and then in our pieces tell just how big each interval is that we play. First we will write them all down and look at them closely. Here they are:

Ex. 1

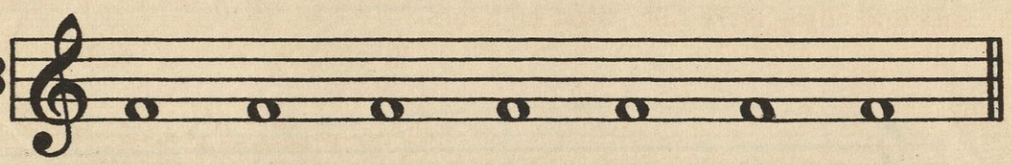


Is the lower note on a line or a space? How about the upper ones? Some will be found on lines and some on spaces. We will now look at the same intervals in the F Clef with the lower note on a line. *Let the pupil supply the proper numbers beneath each interval.* At first he may use an 8 below the octave as the upper note is eight notes above the lower tone. He will at once recognize that both notes have the same letter-name. Then explain that the word "octave" comes from the Latin word meaning "eight" and that from now on we will call that interval an octave.

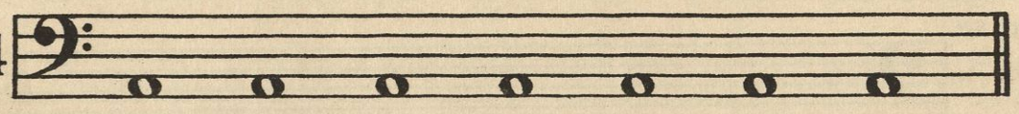
Ex. 2



Next we will write our intervals, placing the lower note on a space. The 2nds are so close together they must be written side by side instead of one note directly above the other. Before the pupil starts writing, point out to him the way the 2nds look in Examples 1 and 2. Then let him supply the upper notes and the correct numbers below each interval in Example 3.

Ex. 3

Let the pupil fill out the next group in the same way, supplying the correct upper notes and numbers beneath each interval.

Ex. 4



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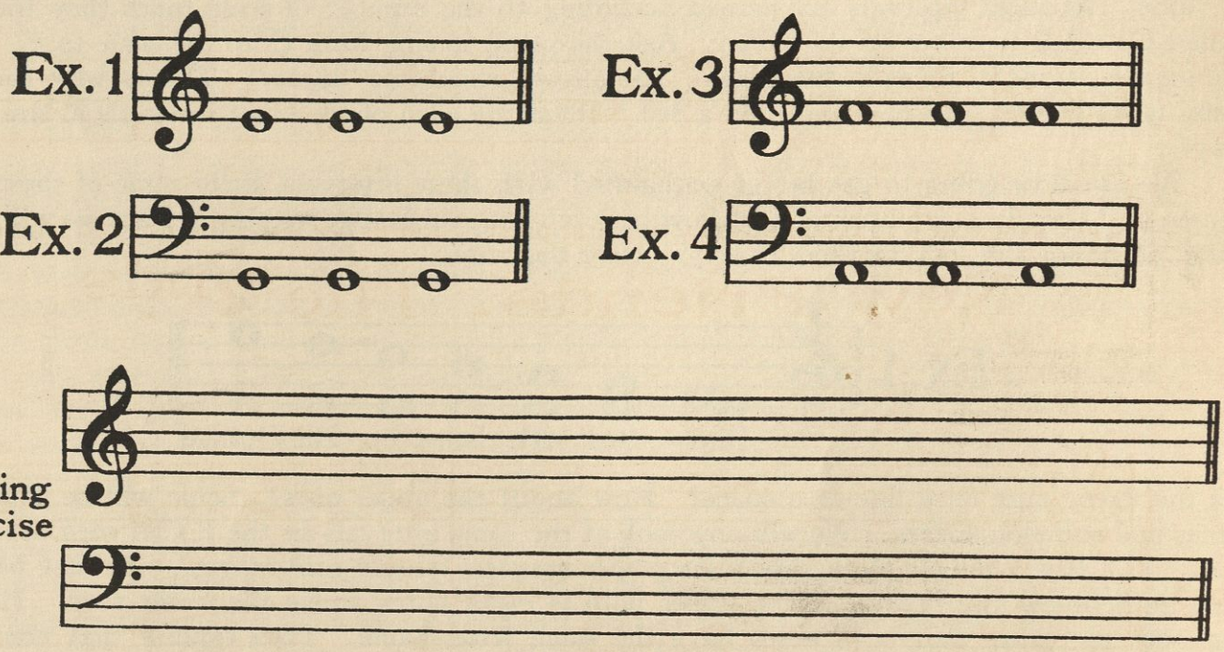
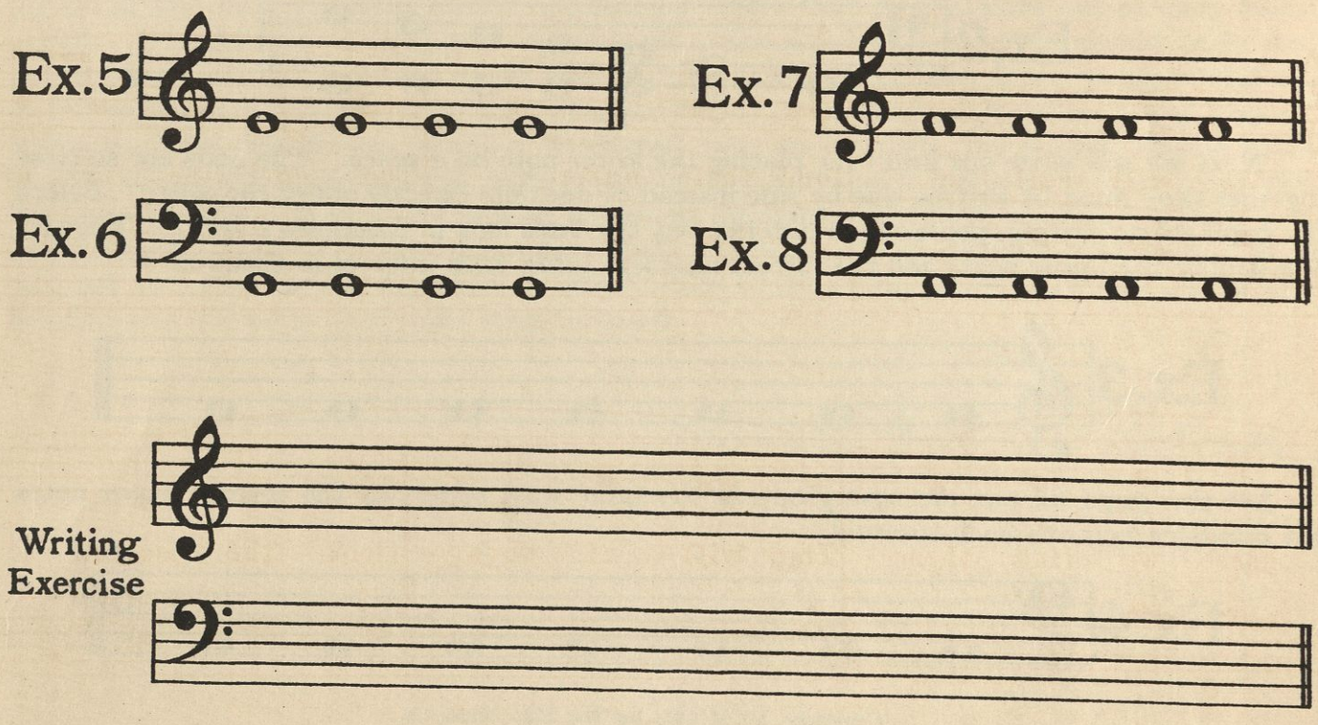
Let us now group together the two classes of intervals—those which look alike and those whose two notes are on different kinds of staff degrees. A quick survey of the four examples he has just filled in will show the pupil that it is the *odd* numbers which look alike. That is, if the lower tone is on a line and the upper tone is also on a line, the interval is a 3rd, 5th or 7th. If the lower tone is on a line and the upper tone is on a space, the interval is a 2nd, 4th, 6th or octave. The pupil will write in the correct upper notes and numbers beneath each interval in the following examples.

First class—Intervals which look *alike* on the Staff.

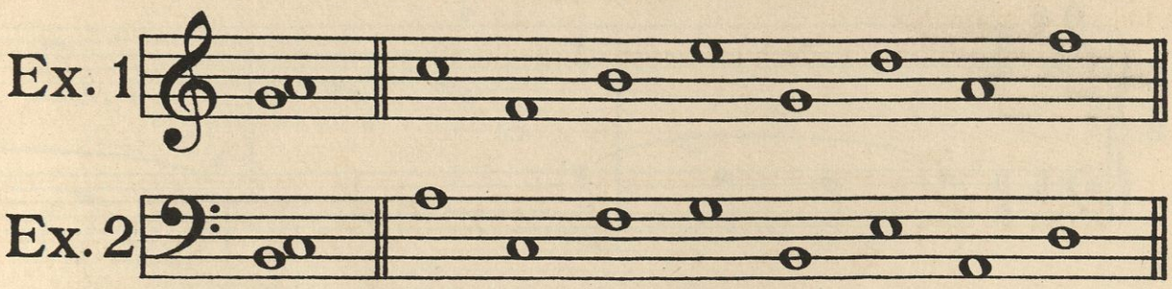


Second class—Intervals which look *un*like on the Staff.

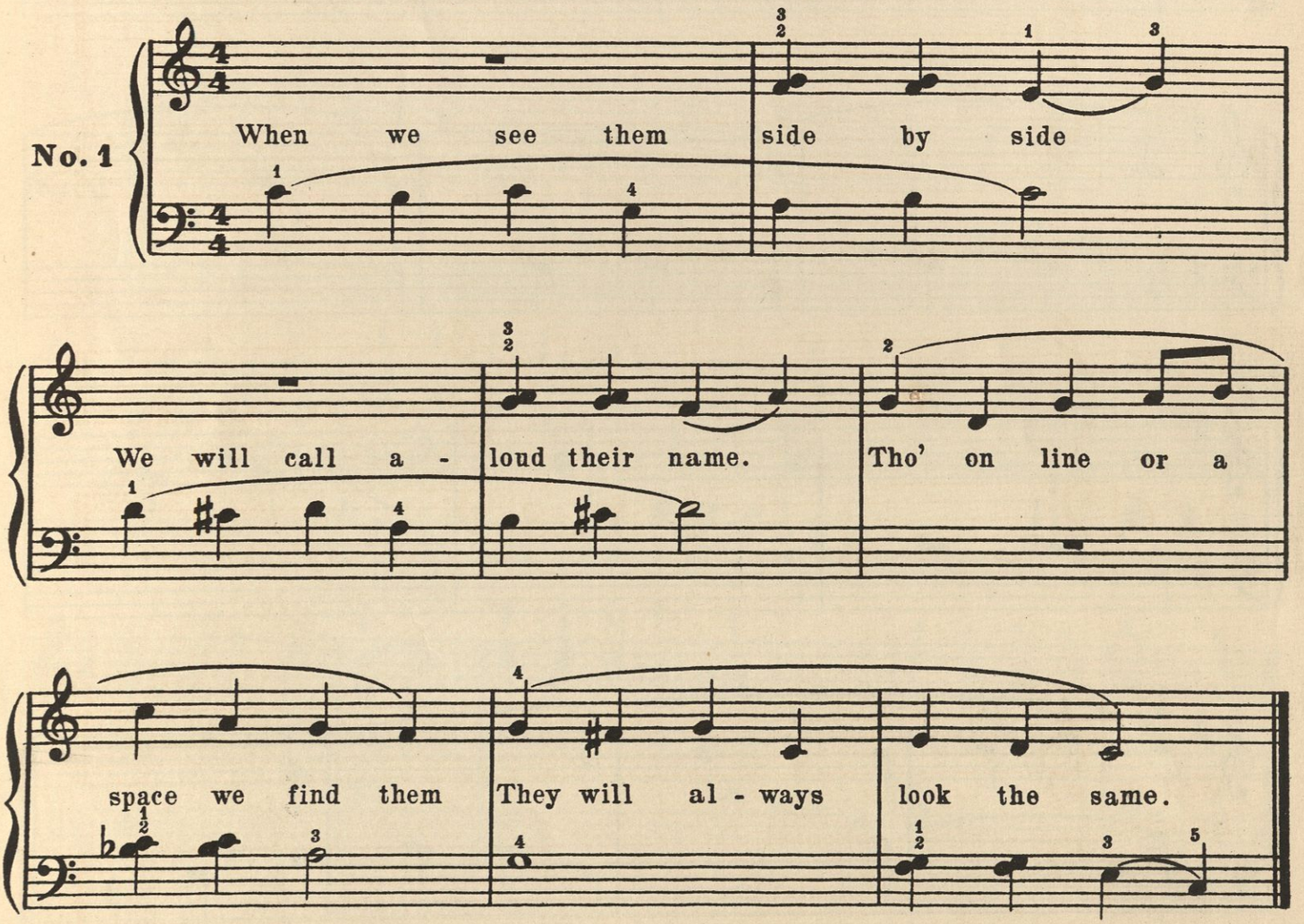


CHAPTER TWO—2nds

Now let us take our smallest interval visiting. We have written 2nds on the bottom line and space of each clef. Let us skip about and see if we can write them in other places. Let the pupil supply the correct upper notes to make a 2nd on each note in Examples 1 and 2.



We are now ready to read and play our first piece. Let us see if we find any old friends here.

New Friends. The 2nds

No. 1
When we see them side by side
We will call a - loud their name. Tho' on line or a
space we find them They will al - ways look the same.

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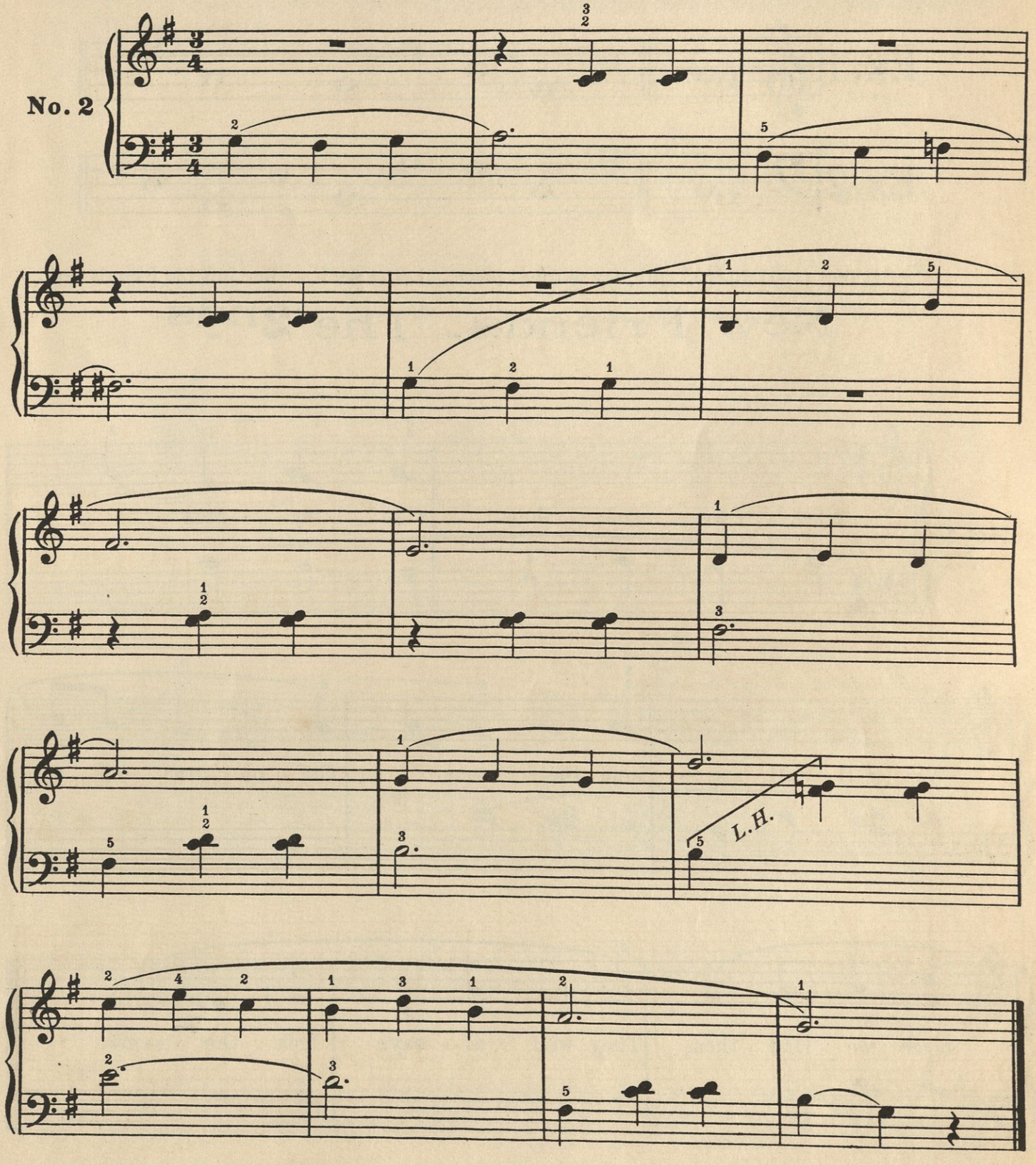
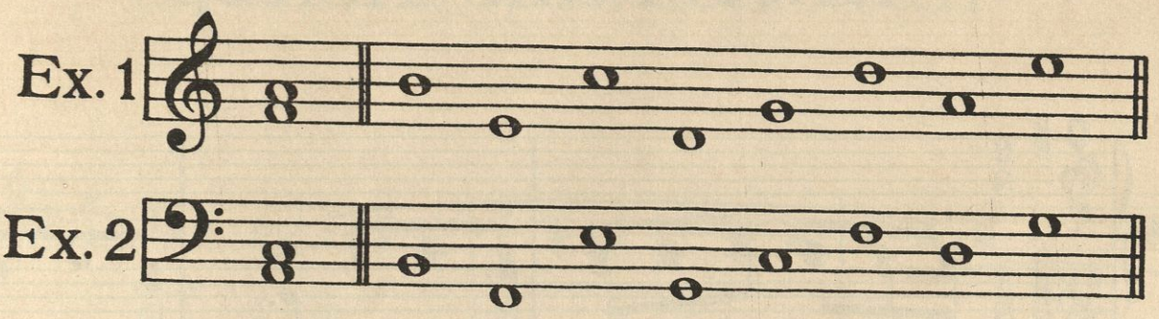
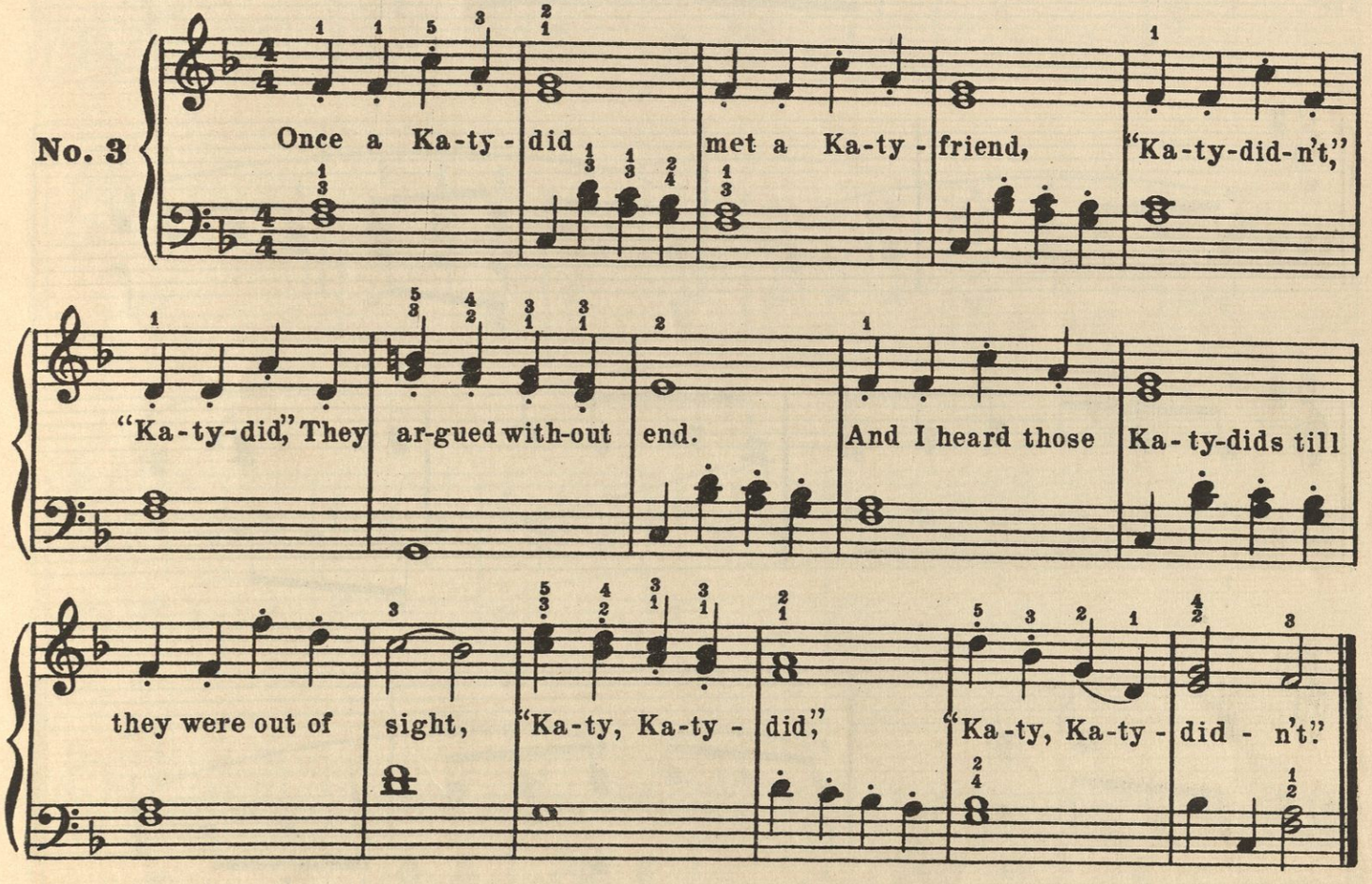
Her First Party

No. 2

CHAPTER THREE—3rds

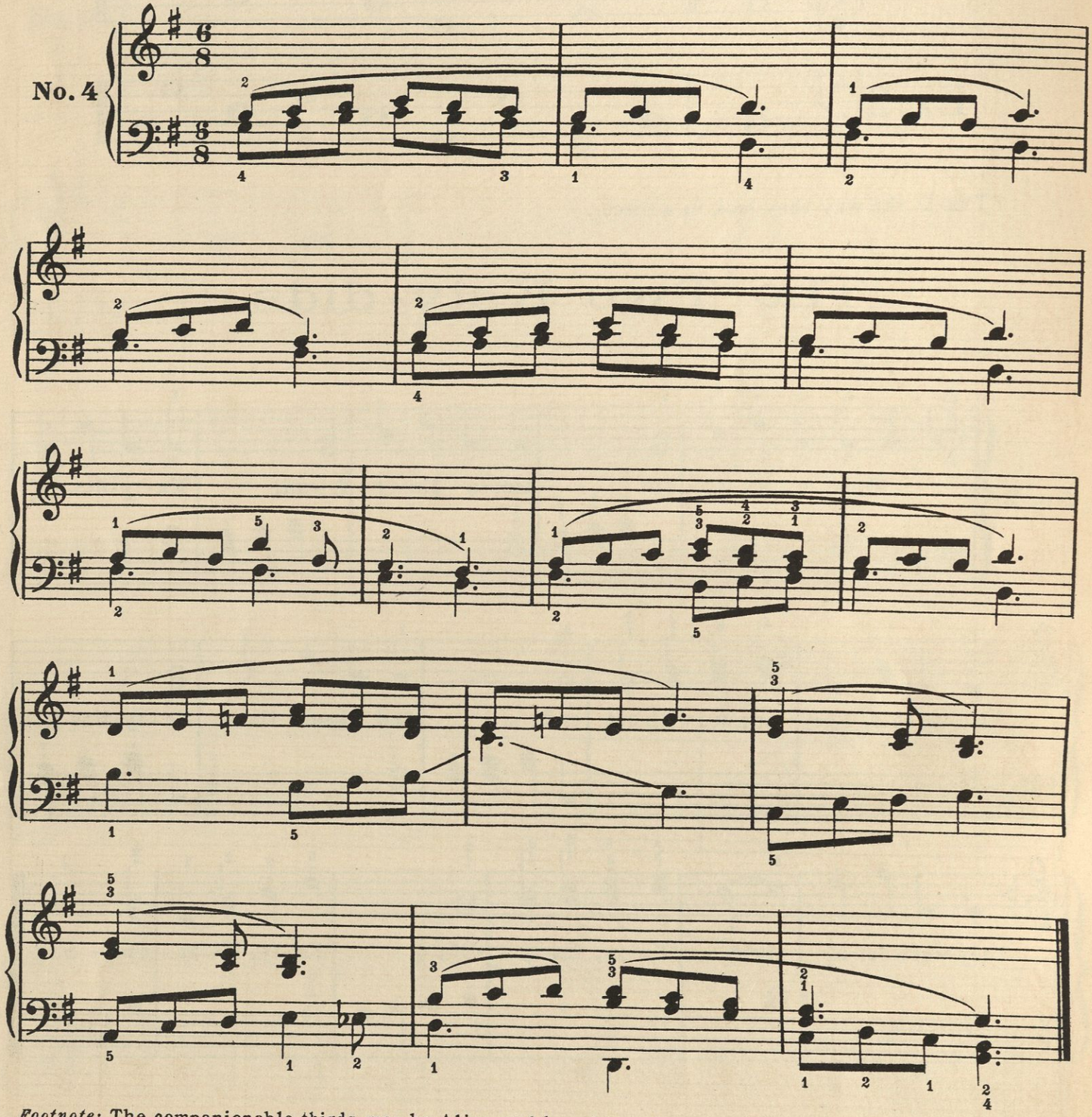
Let us now write some 3rds, the smallest of those first class intervals which look alike. The upper note is always on the same kind of a staff degree as the lower. Let the pupil supply the correct upper notes to make a 3rd on each note in Examples 1 and 2.

This is the way they look in a piece.

The Two Katy-dids

No. 3
Once a Ka-ty-did met a Ka-ty-friend, "Ka-ty-did-n't,"
"Ka-ty-did," They ar-gued with-out end. And I heard those Ka-ty-dids till
they were out of sight, "Ka-ty, Ka-ty-did," "Ka-ty, Ka-ty-did-n't."

Now we are going to hear how they sound sung smoothly in a row. Let the pupil and teacher, or two pupils, sing up the scale and back, one beginning on C and the other on E. We will play them in much the same way now. The right hand part is purposely written down in the F Clef so that the 3rds will be apparent to the eye.

Alice Falls Asleep

No. 4



Footnote: The companionable thirds may be Alice and her sister who was with her when she fell asleep and first saw the White Rabbit.

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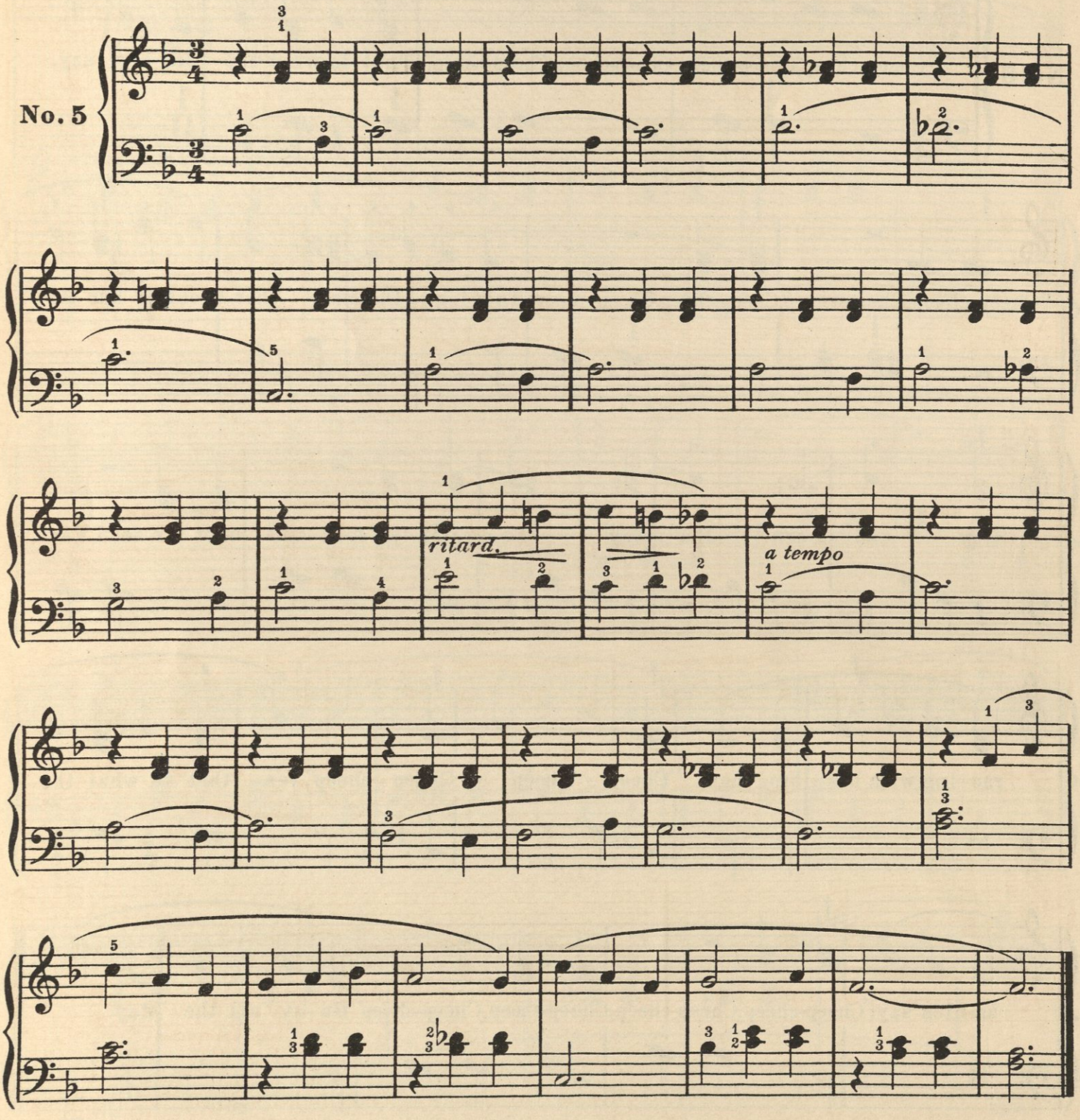
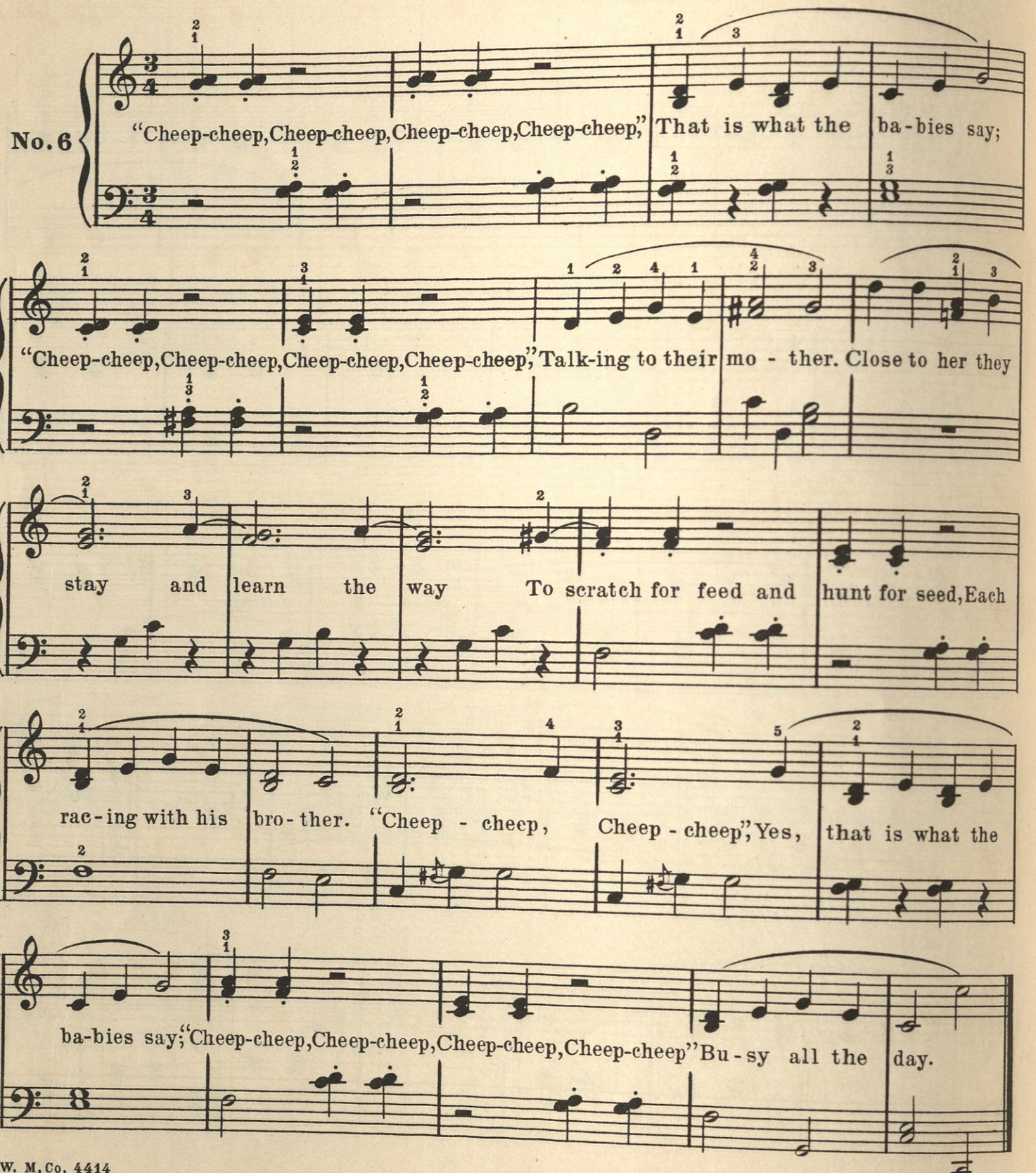
Here we find our intervals used again as in No. 2. They are not part of the melody but only an accompaniment, and must be played very softly while the melody rings out with a rich singing tone.

Over the Garden Wall

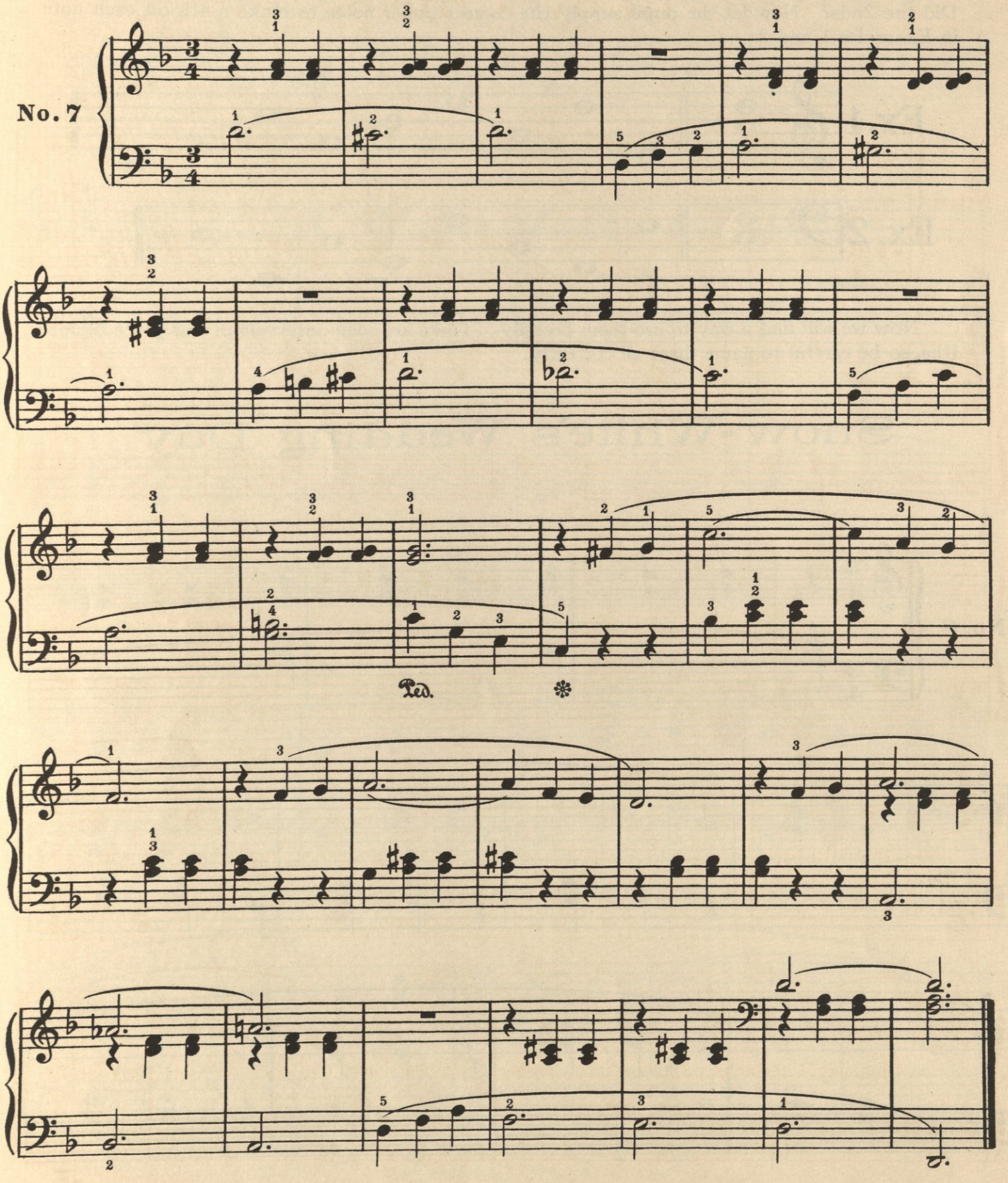
No. 5

In this piece we will need both the intervals we have played so far. The pupil must distinguish and call by name each interval as he plays it. It is best not to write in the numbers of intervals in the pieces as we are trying to cultivate the mental habit of analyzing each interval at sight.

Baby Chicks

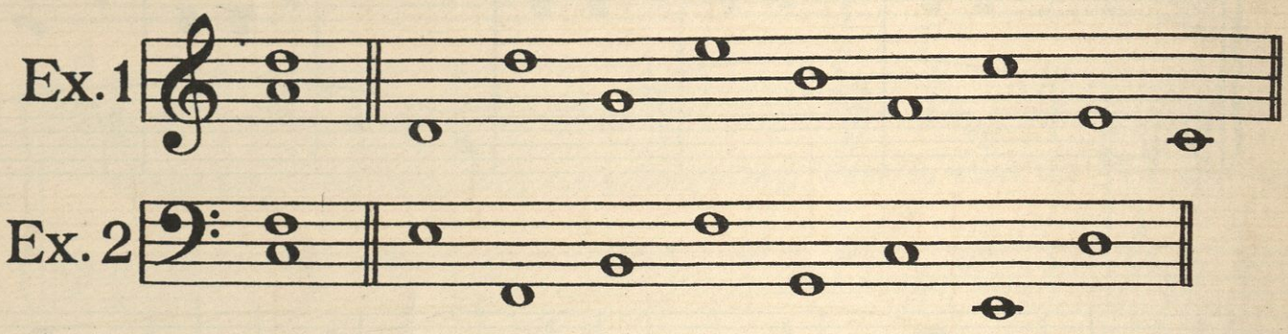

No. 6
"Cheep-cheep, Cheep-cheep, Cheep-cheep, Cheep-cheep," That is what the ba-bies say;
"Cheep-cheep, Cheep-cheep, Cheep-cheep, Cheep-cheep," Talk-ing to their mo - ther. Close to her they
stay and learn the way To scratch for feed and hunt for seed, Each
rac-ing with his bro-ther. "Cheep - cheep, Cheep - cheep," Yes, that is what the
ba-bies say; "Cheep-cheep, Cheep-cheep, Cheep-cheep, Cheep-cheep" Bu-sy all the day.
Ped.

Again we have alternating 2nds and 3rds to be distinguished and named by the pupil.

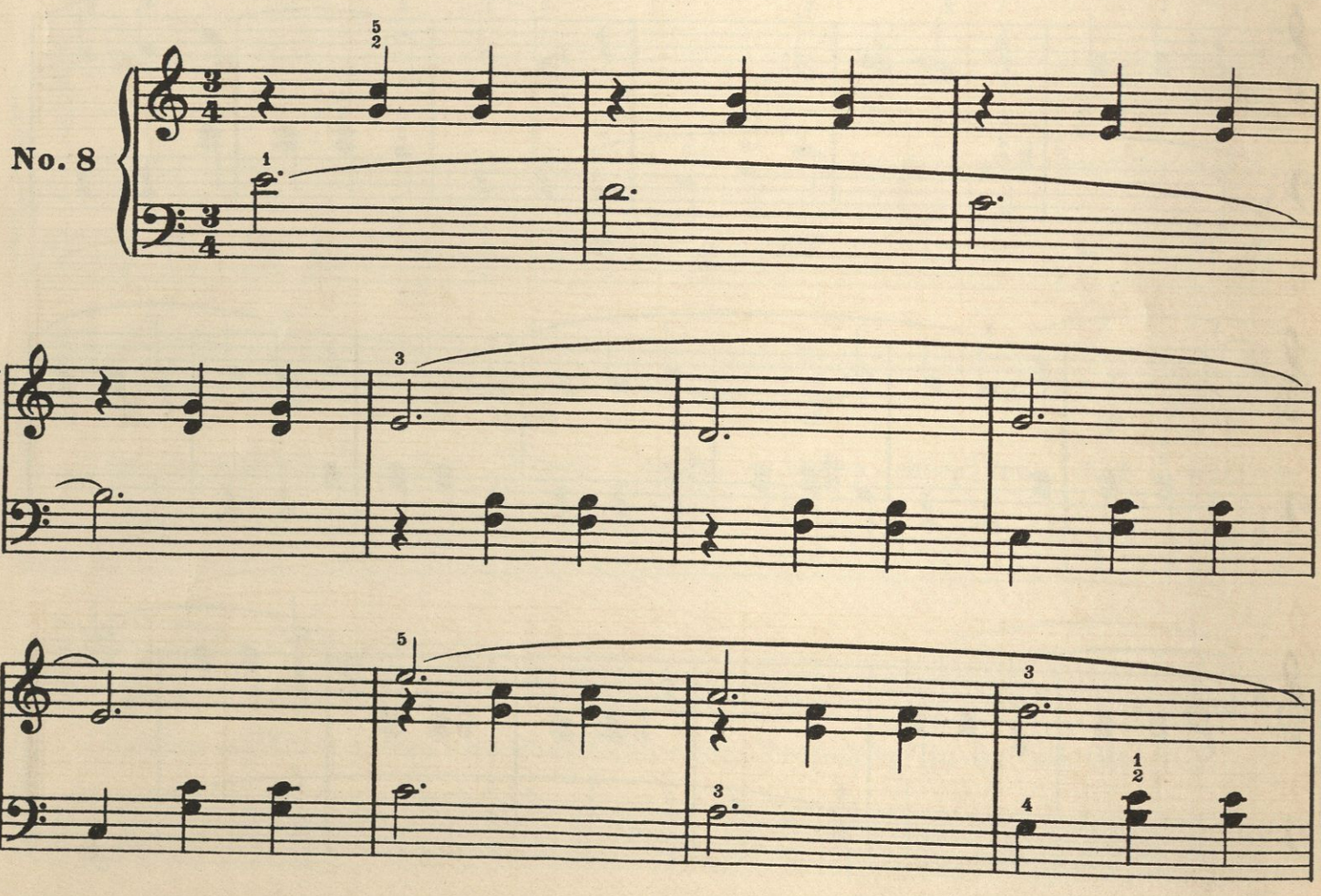
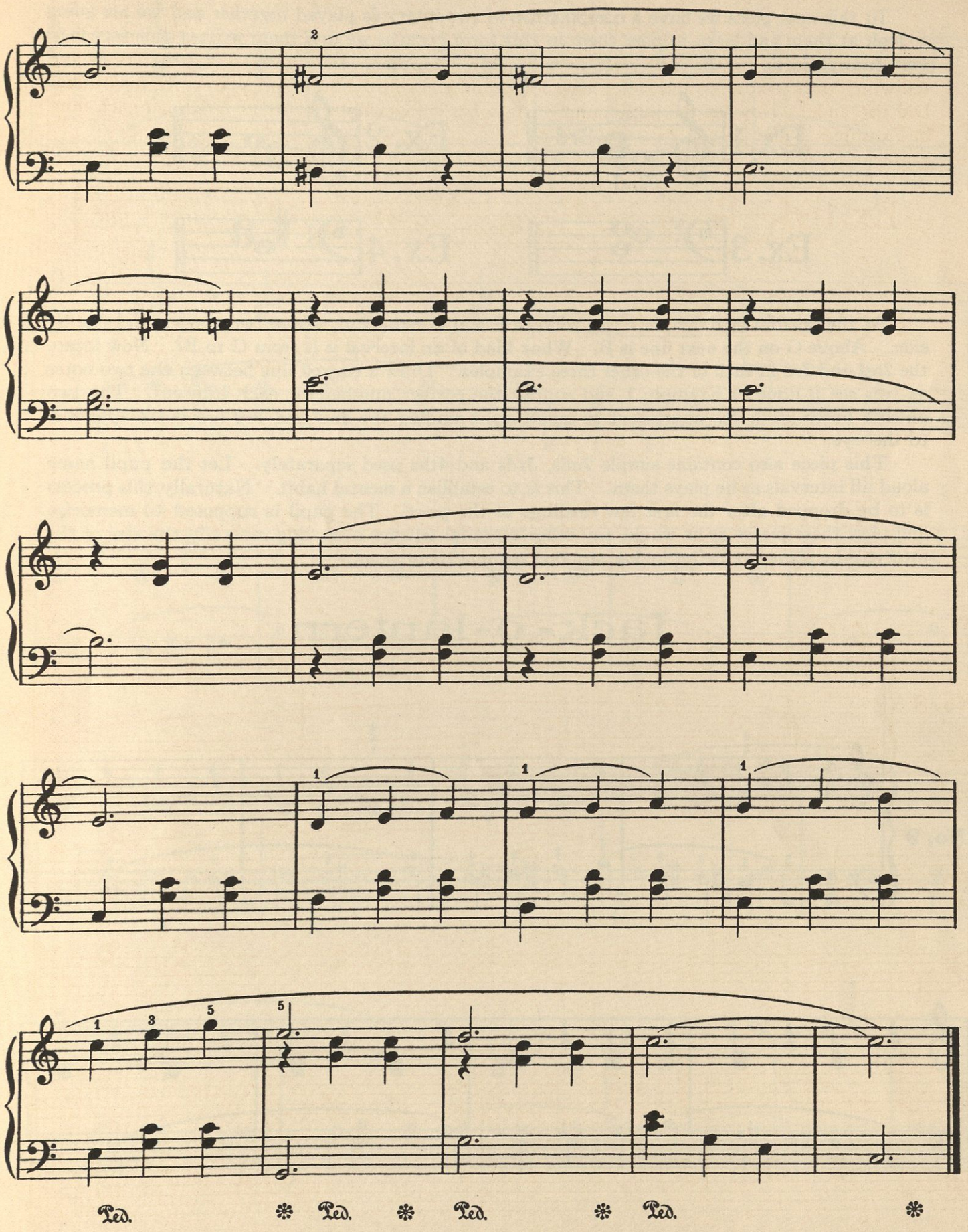
The Winding Road

No. 7

CHAPTER FOUR—4ths

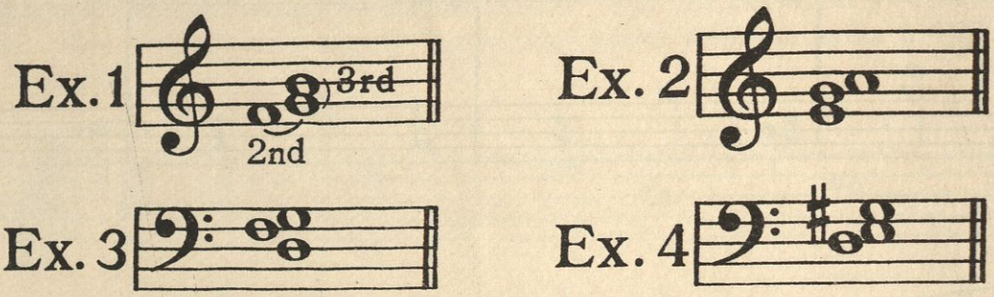
Before taking up the next piece let the pupil again name the two classes of intervals and tell which ones look alike and which ones look unlike. Did the 3rds that you wrote look alike? Did the 2nds? Now let the pupil supply the correct upper notes to make a 4th on each note in Examples 1 and 2.



Now we will find a way to use them prettily. There are some intervals in this piece beside 4ths, so be careful to name them all correctly.

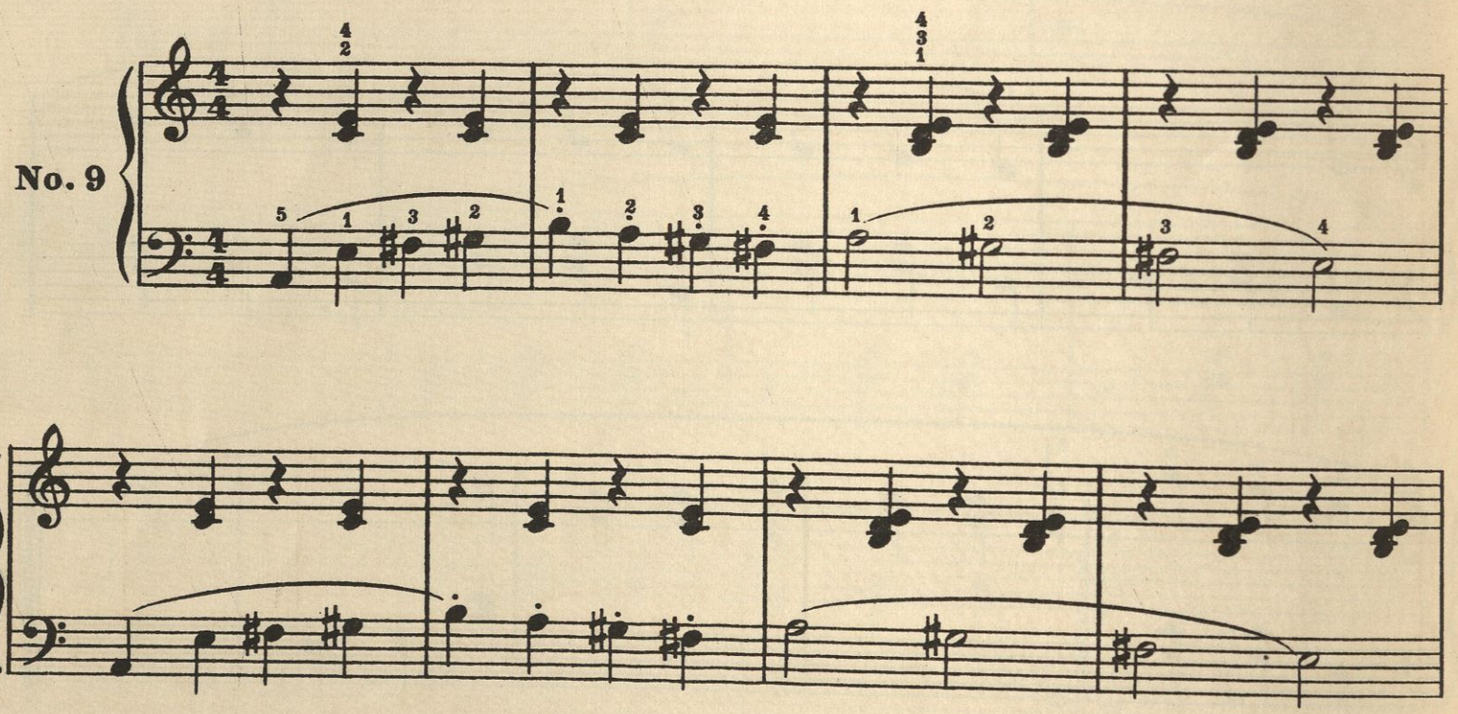
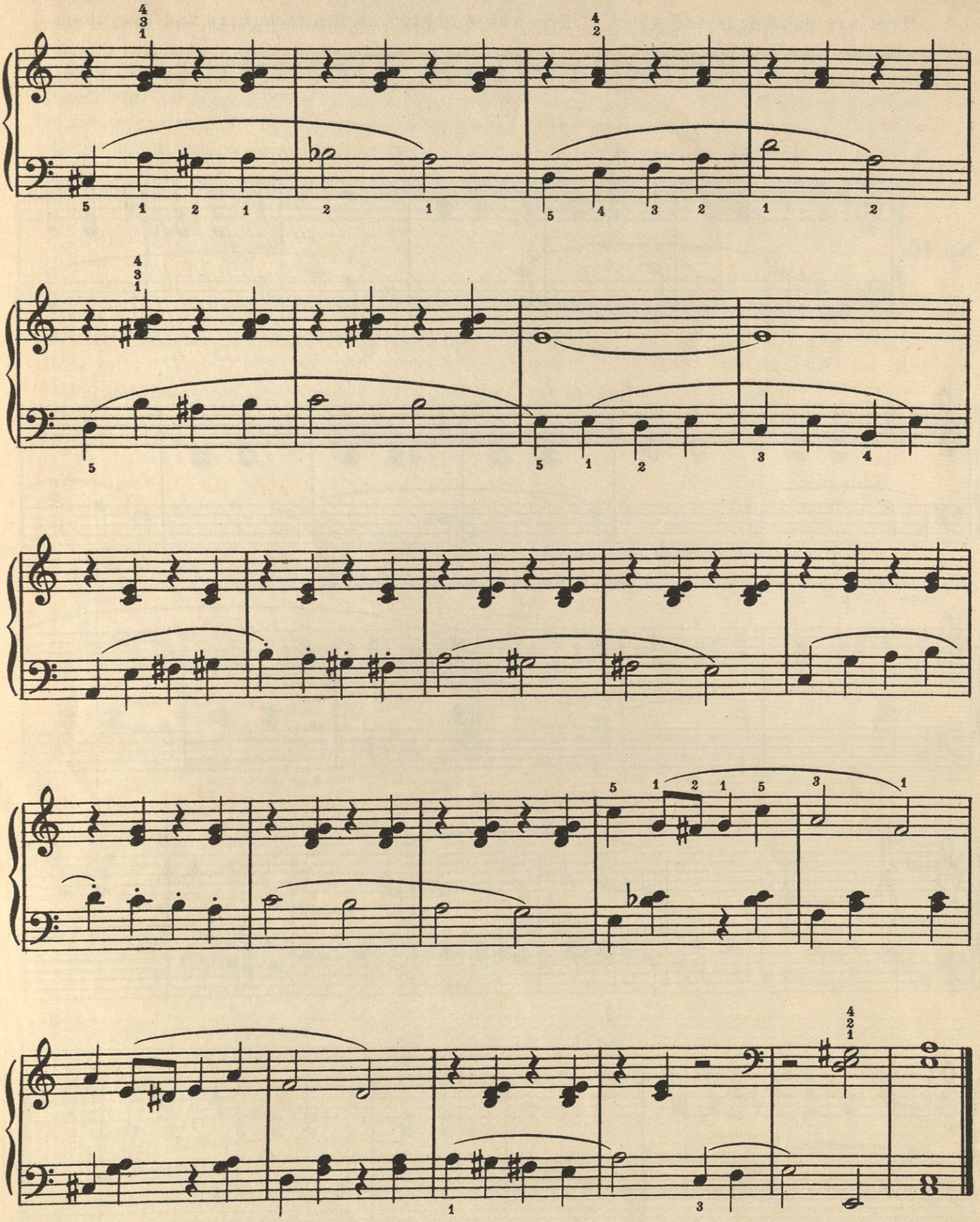
Snow-White's Wedding Day

2
1
1
1
1 3 5
5
Ped. * Ped. * Ped. * Ped. *

In this next piece we have a combination of two intervals played together and we are going to look at them and learn to play them in this form because we find them written this way in so very many pieces.



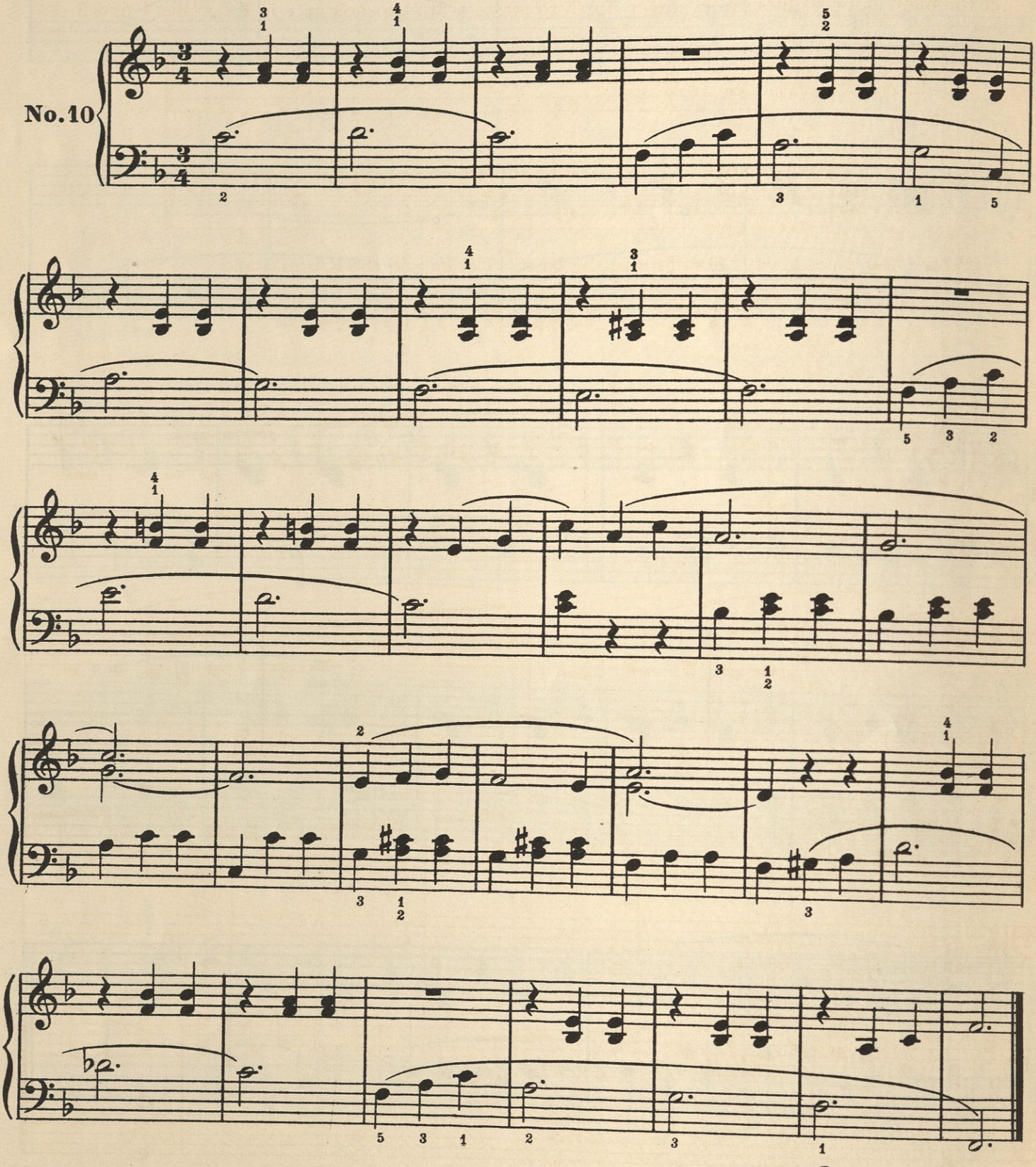
At the bottom of Example 1 you will see F and G—the 2nd, whose two notes stand side by side. Above G on the next line is B. What kind of an interval is it from G to B? Now locate the 2nd and 3rd in each of the other three examples. Draw a curved line between the two notes as you see it done in Example 1 and supply the correct number for each interval. The two outside notes are a 4th apart, but in quick sight-reading the 2nd and 3rd are more apparent to the eye.

This piece also contains simple 2nds, 3rds and 4ths used separately. Let the pupil name aloud all intervals as he plays them. This is to establish a mental habit. Naturally this process is to be dropped after the first few readings of the piece. The pupil is supposed to memorize and play these pieces as he would any other material, always observing mentally the size of the intervals he plays even after he has stopped naming them aloud.

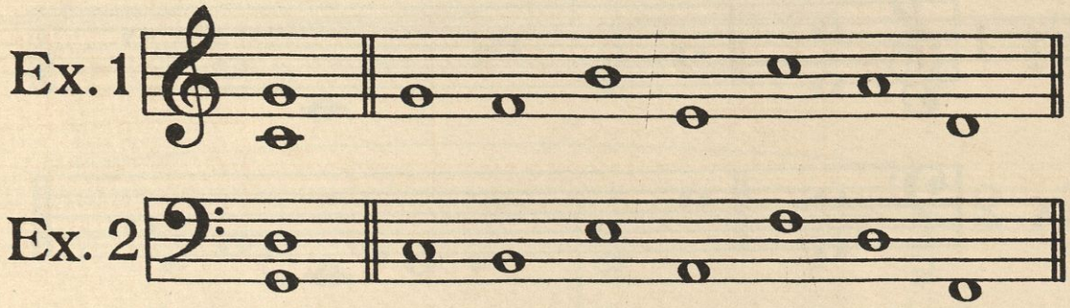
Jack-o-lantern



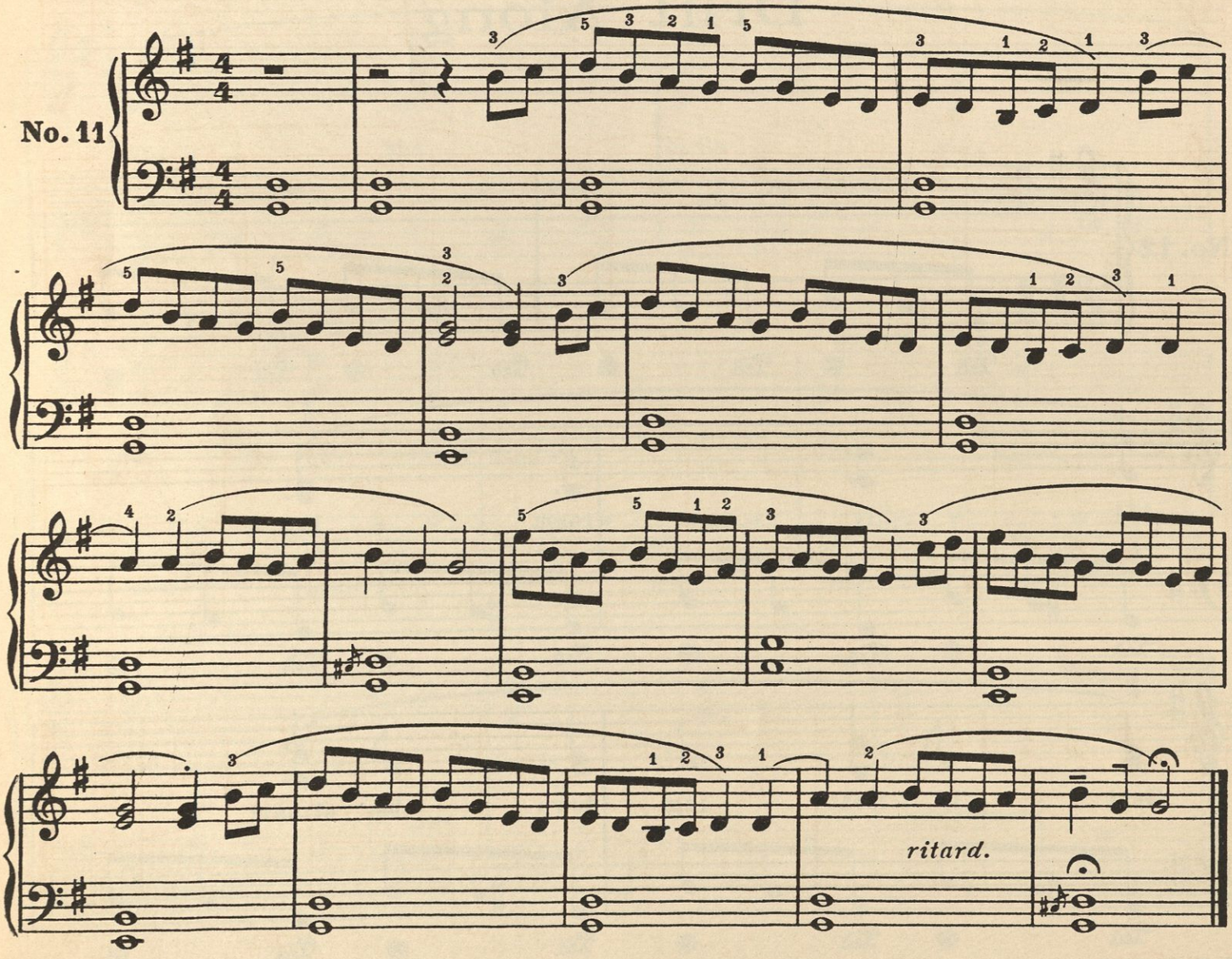
Here are more 3rds and 4ths. See how quickly you can recognize and play them.

Cinderella's Dream

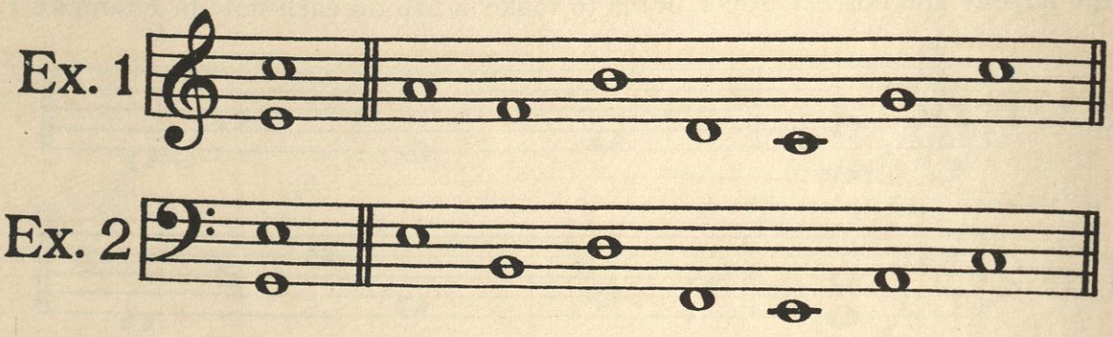


CHAPTER FIVE—5ths

Now we come to our strongest interval, the 5th. It sounds badly when used successively as we did the 3rds but very well when used separately, and it forms the back-bone of our bass parts. We find it most often in the F Clef for the left hand to play. We will write a few first. Do not forget that the 5th is an odd number—one of the first class—which always looks alike. Let the pupil supply the correct upper notes to make a 5th on each note in Examples 1 and 2.

Scotch bag-pipes always play 5ths in the bass. Let us join the Kilties' band.

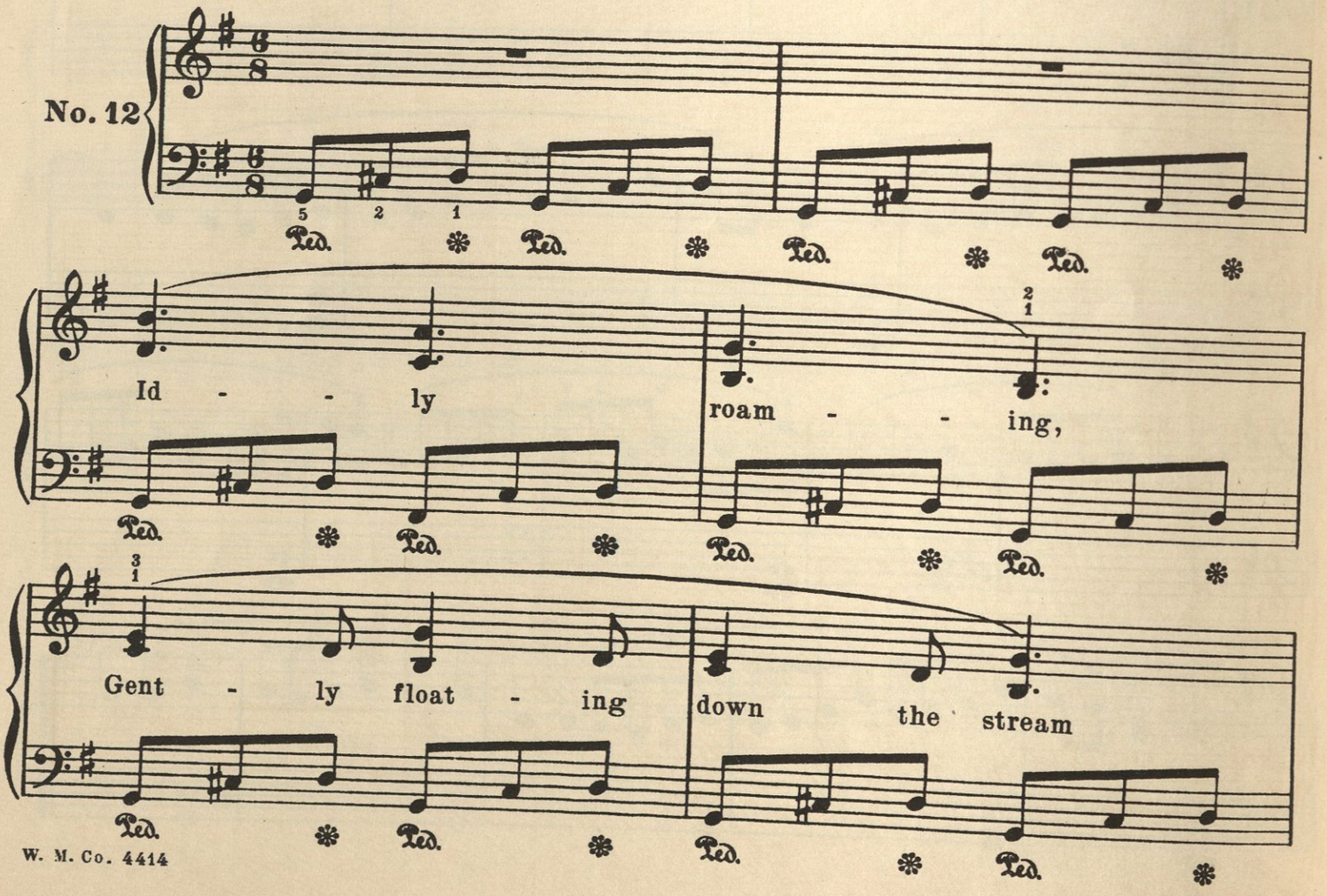
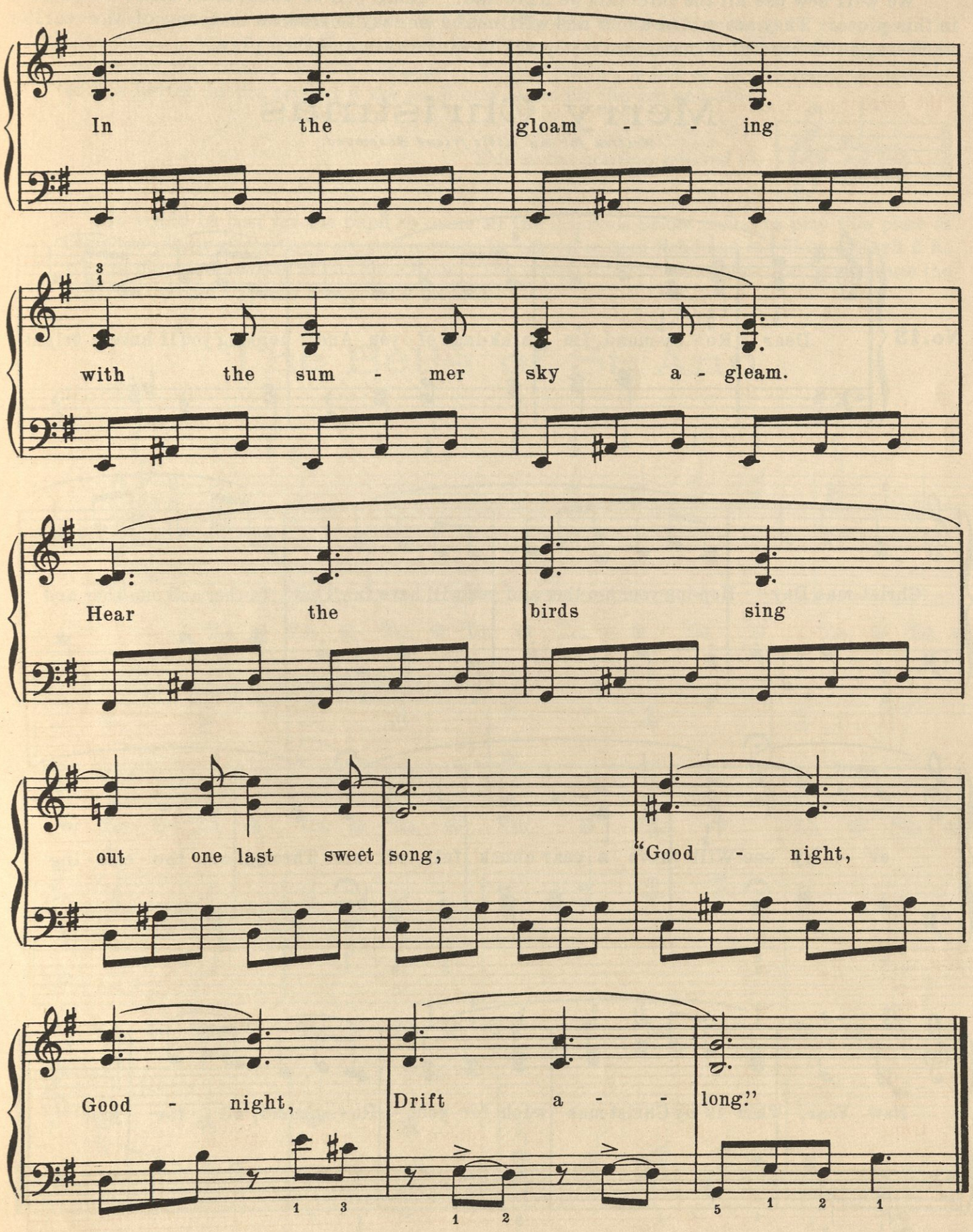
The Bag-pipes

CHAPTER SIX—6ths

Now we come to the 6ths which, like 2nds and 4ths, look *un*like. Let the pupil supply the correct upper notes to make a 6th on each note in Examples 1 and 2.



The next piece illustrates the pleasing effect of 6ths used as a two-part melody. Except for the two measures that might be too low, two pupils or pupil and teacher might sing the right hand part through to hear just how the 6ths sound alone.

Drift Along

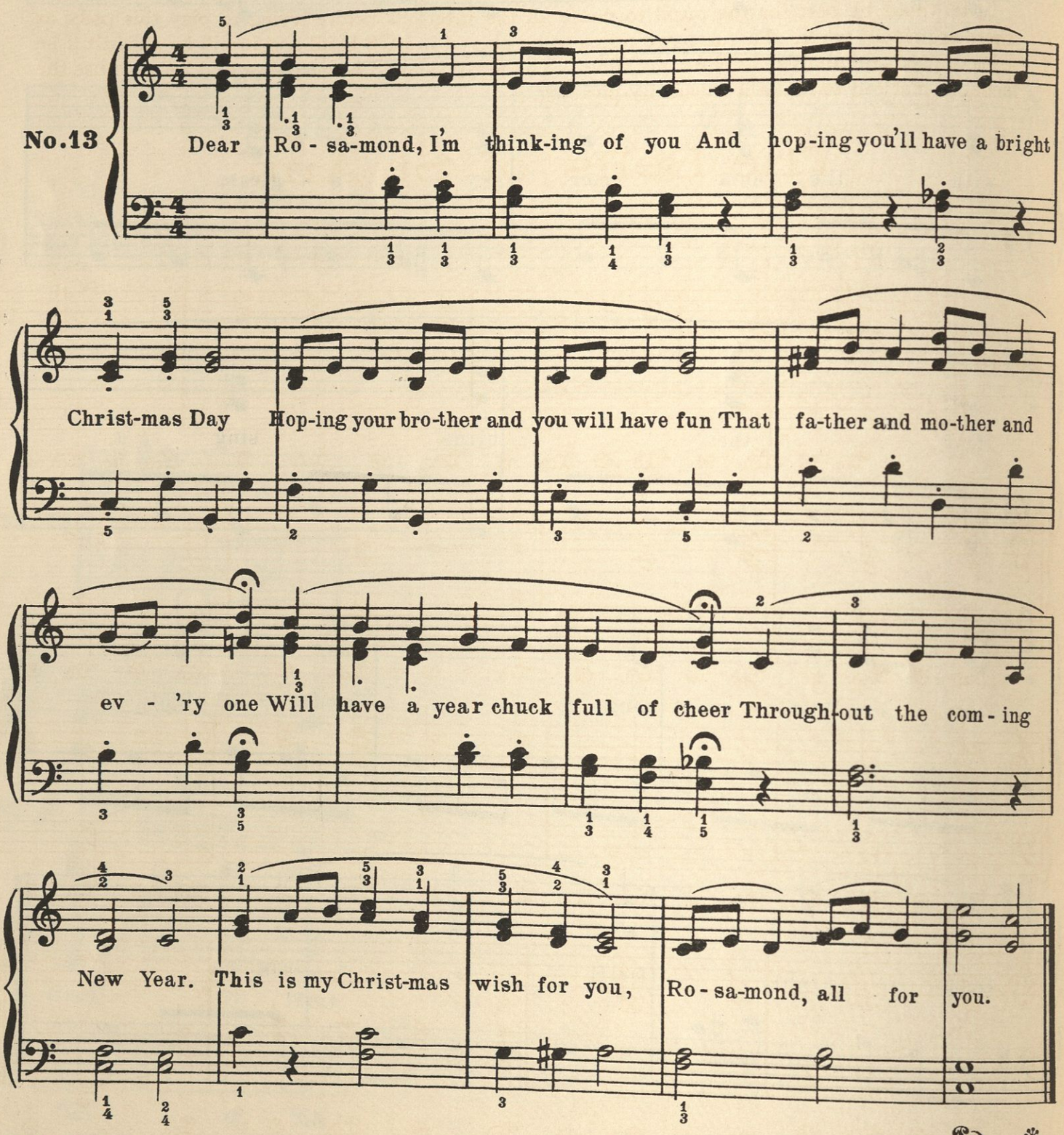


In the gloam - - ing
with the sum - mer sky a - gleam.
Hear the birds sing
out one last sweet song, "Good - night,
Good - night, Drift a - - long."

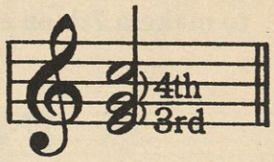
We will now use all the intervals we have had. There will be 2nds, 3rds, 4ths, 5ths, and 6ths in this piece. They are mixed about and will not be so easy to find as in some of the earlier numbers, so be careful to name correctly all the intervals and then play.

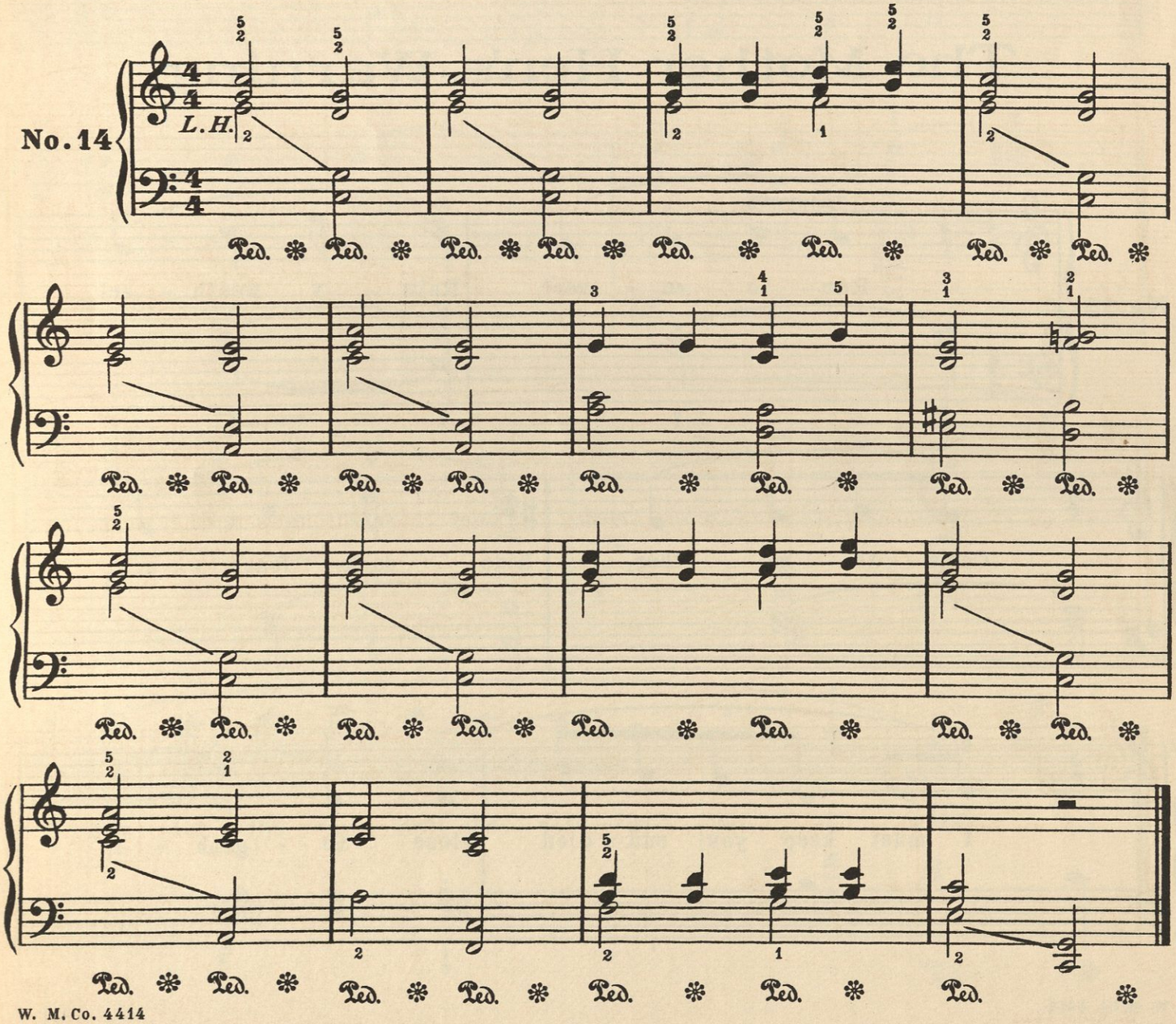
Merry Christmas

Written for my little friend Rosamond.

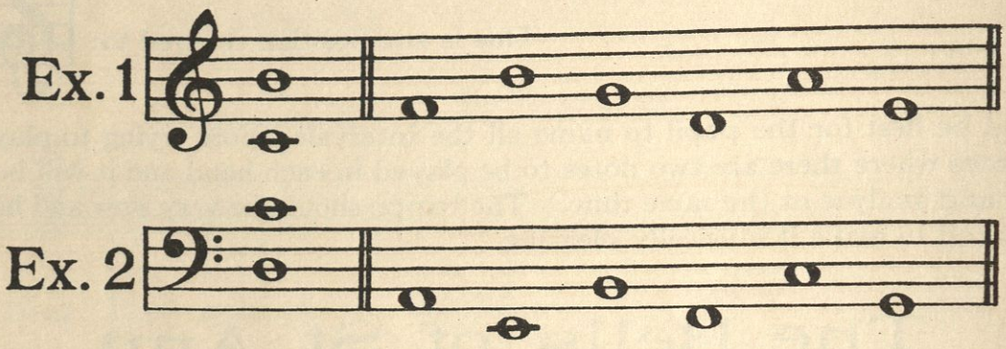

No.13
Dear Ro - sa-mond, I'm think-ing of you And hop-ing you'll have a bright
Christ-mas Day Hop-ing your bro-ther and you will have fun That fa-ther and mo-ther and
ev - 'ry one Will have a year chuck full of cheer Through-out the com - ing
New Year. This is my Christ-mas wish for you, Ro - sa-mond, all for you.
Ped. *

The next piece illustrates how much like bells 4ths and 5ths can sound on the piano. It also shows a 4th in the right hand and the left hand playing a single note a 3rd below. This makes the two outside notes a 6th apart. That, however, is not so easy to recognize quickly so it is better for the present if the pupil only looks for the 3rd and 4th.

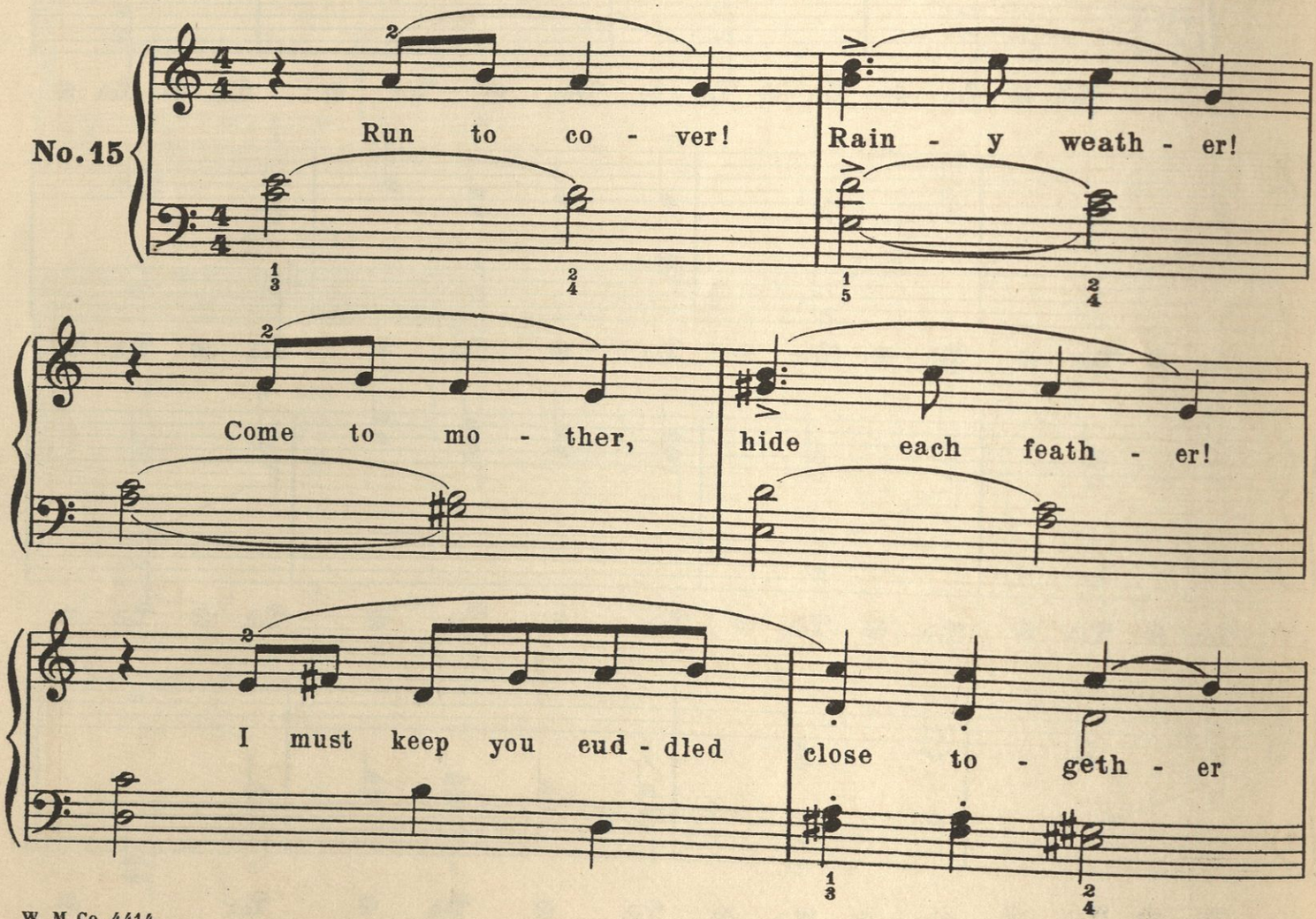
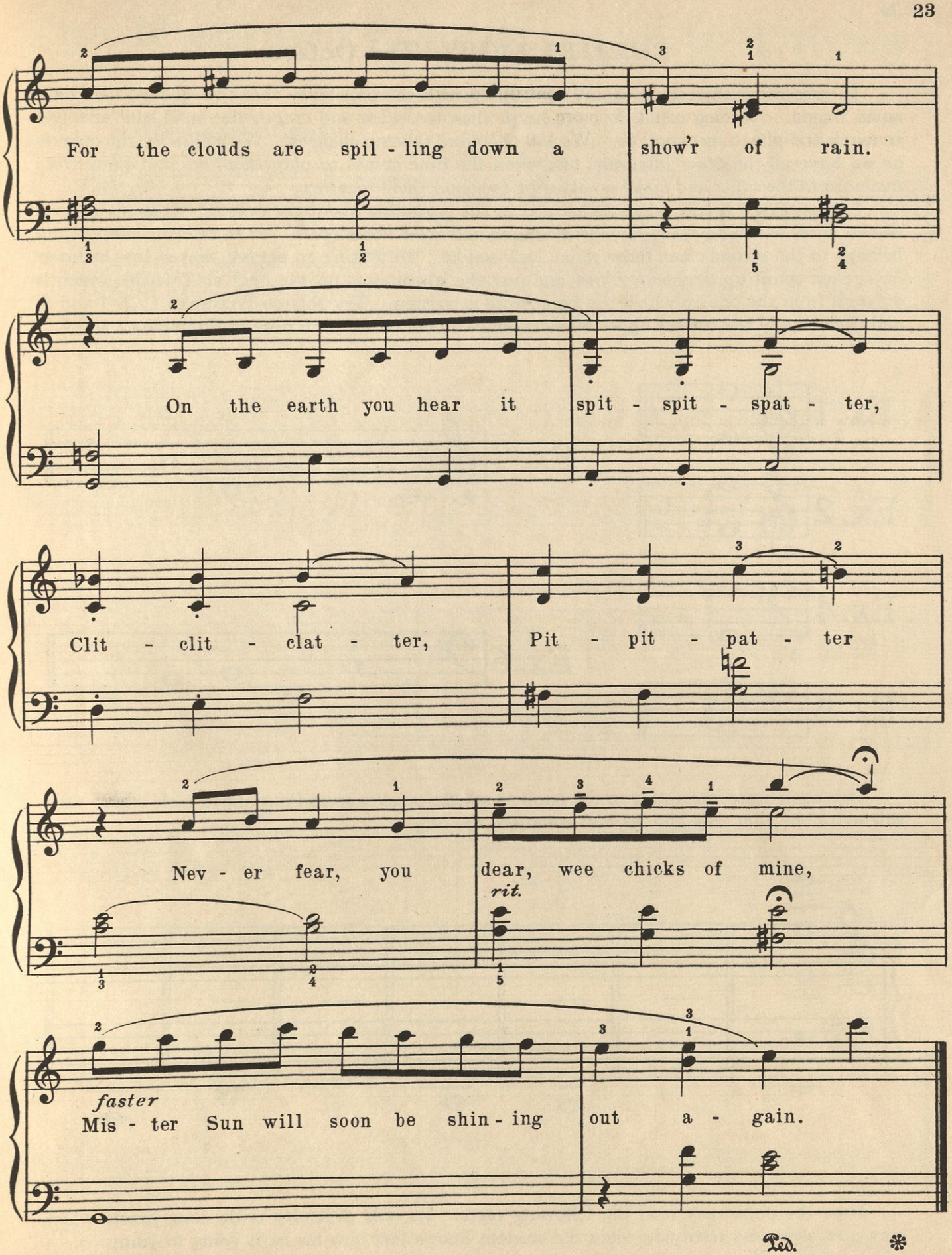
This is the position referred to:

It would be best for the pupil to name all the intervals before trying to play this piece as there are places where there are two notes to be played in each hand and it will be difficult if he tries to play and analyze at the same time. The tempo should be very slow and he must use the pedal as marked to make it musically pleasing.

The Bells of St. Ann

CHAPTER SEVEN—7ths

We have now come to the 7th. Is seven an odd or even number? If the lower note is written on a line where must the upper one be? Let the pupil supply the correct upper notes to make a 7th on each note in Examples 1 and 2.

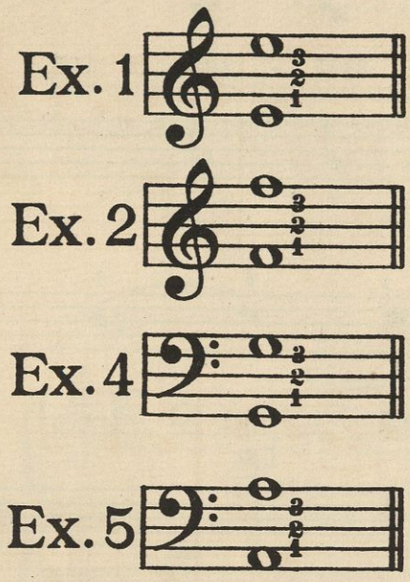
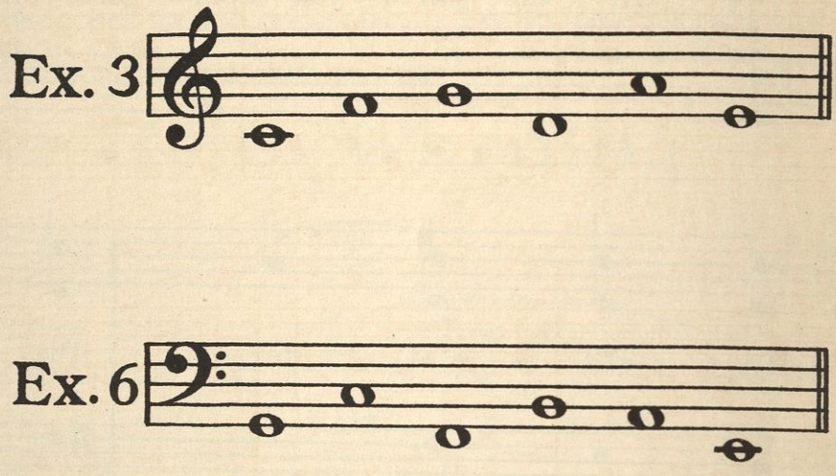


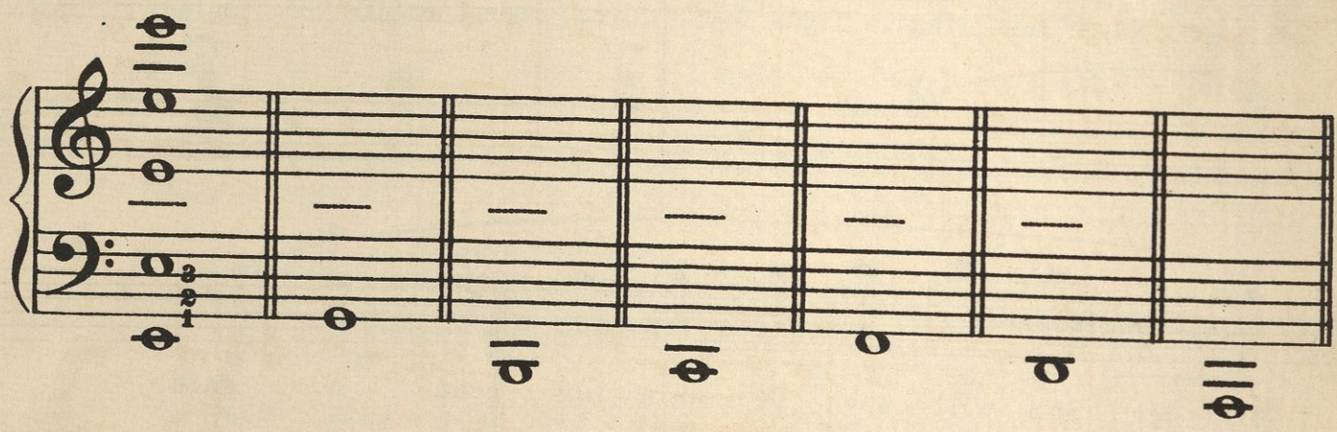
Now name all the intervals and then read the following piece. Try to remember the look and the feel of each 7th as you play it.

The Mother Hen's Warning

For the clouds are spil - ling down a show'r of rain.
On the earth you hear it spit - spit - spat - ter,
Clit - clit - clat - ter, Pit - pit - pat - ter
Nev - er fear, you dear, wee chicks of mine,
rit.
faster
Mis - ter Sun will soon be shin - ing out a - gain.
Ped.
*

CHAPTER EIGHT—The Octave

In presenting the octave we are confronted with the possibility that the student may have small hands. Nothing could do more harm than to stiffen and cramp the hand and arm just to reach and play a mere octave. We will therefore take no chances. We will write the octaves as we have all the other intervals, but when the time comes to play them we will jump from one note to the other and make no attempt to sound them together.

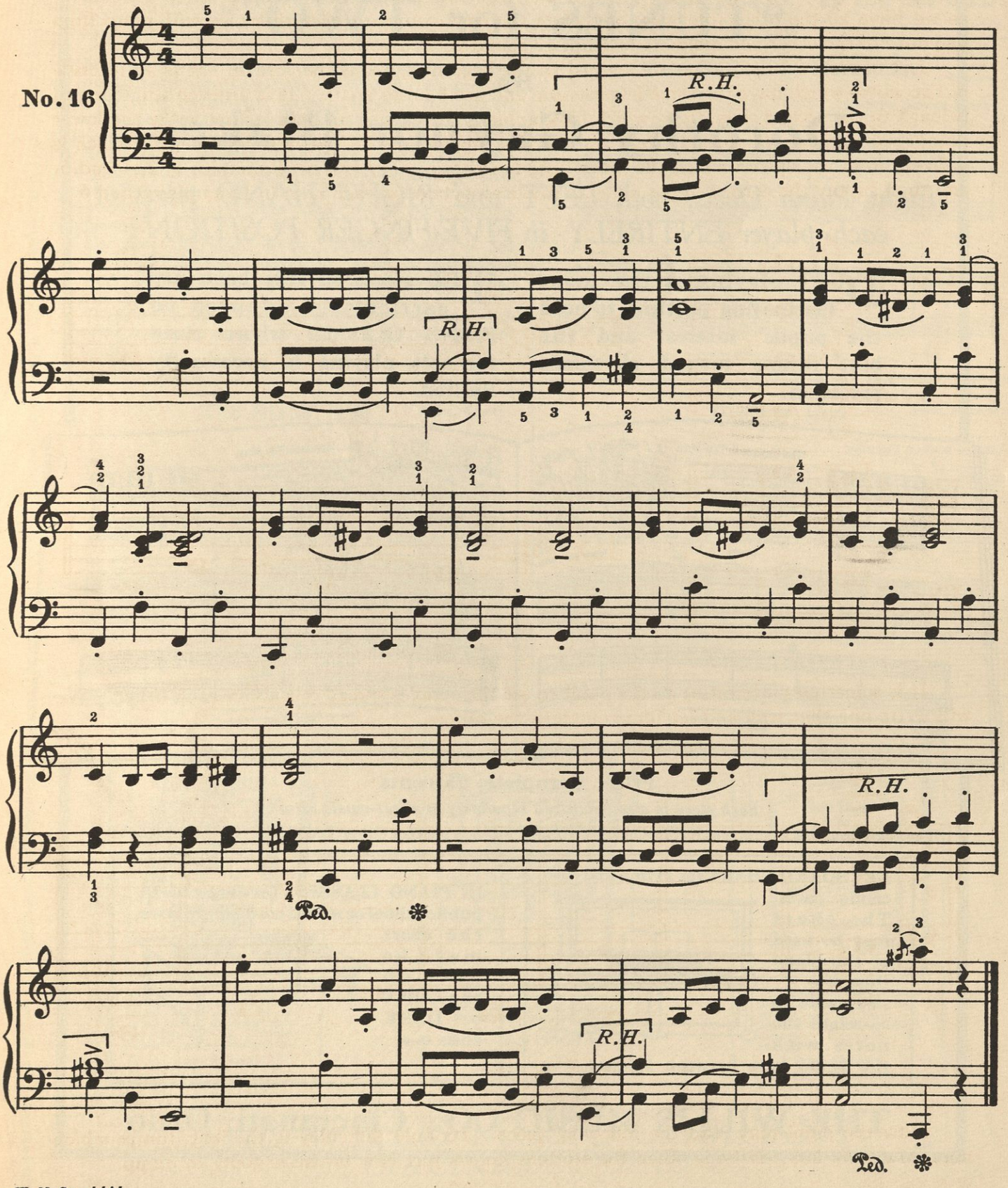
Let us review briefly what we learned in the beginning about the octave. It is an interval of two notes which have the same letter-name and are 8 notes apart. It is an even number and belongs to the second class, those which look *un*like. In writing an octave, first write the lower note; then count up *three empty lines* and put the upper note on the next staff-degree which is *different* from the one on which the lower note is written. Try this on Examples 1, 2, 4 and 5, and then supply the correct upper notes to make an octave on each note in Examples 3 and 6.

It is sometimes interesting to the pupil to see the octaves spread out above each other. We will write one that way and let him complete the others.



Now the pupil may read the following piece. Its only difficulty is the long jumps which may now seem less terrifying when the student knows just how far he is going to jump.

The Elephant's Invitation to Dance

Slow and clumsy

No. 16

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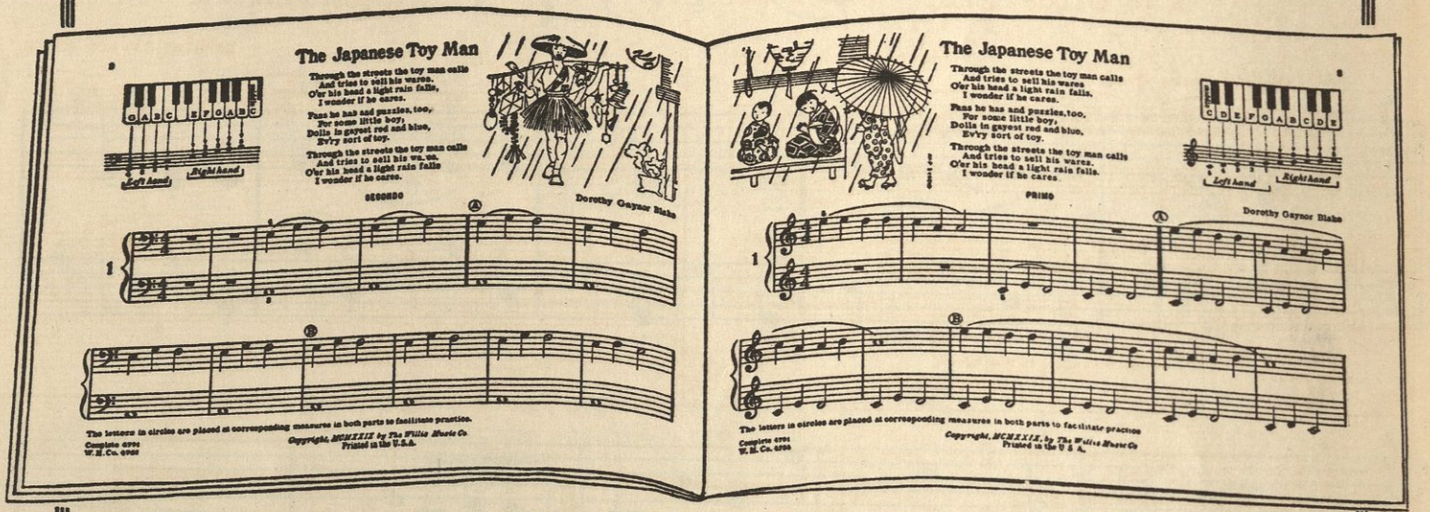
The Japanese Toy Man
Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls,
I wonder if he cares.
Pass he has and puzzles, too,
For some little boy,
Dolls in gayest red and blue,
Ev'ry sort of toy.
Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls
I wonder if he cares.
SECONDO
Dorothy Gaynor Blake
Left hand
Right hand
The letters in circles are placed at corresponding measures in both parts to facilitate practice.
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The Japanese Toy Man
Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls.
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Dolls in gayest red and blue,
Ev'ry sort of toy.
Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls.
I wonder if he cares.
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Left hand
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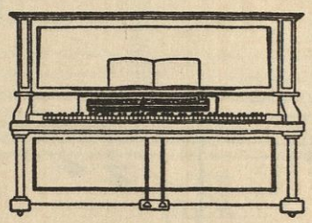
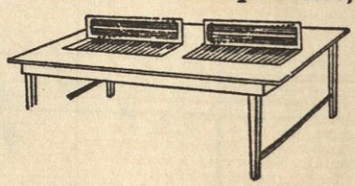
KEYBOARD CHART for Primo and Secondo parts. The chart may be used at the piano thus ➳ as a guide to co-relate the notes with the piano keys between lessons.



IN PIANO CLASSES, for finger drill, public school or music contest practice, the chart may be used on the TABLE or DESK thus ➳



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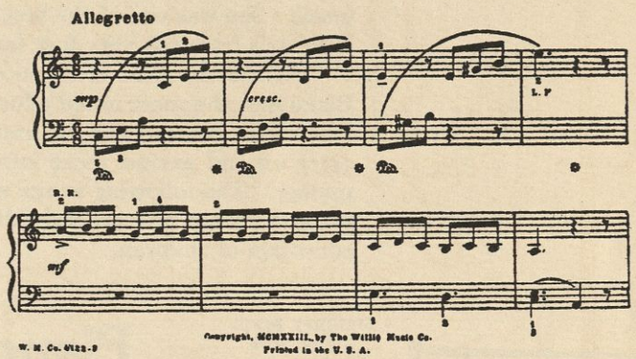

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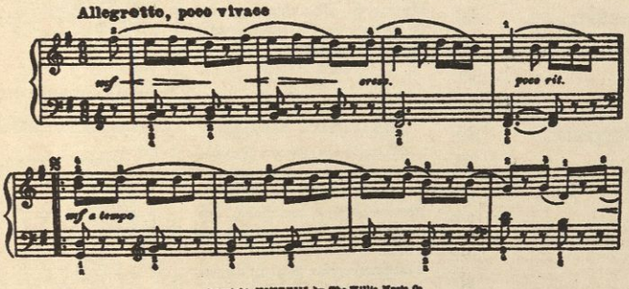

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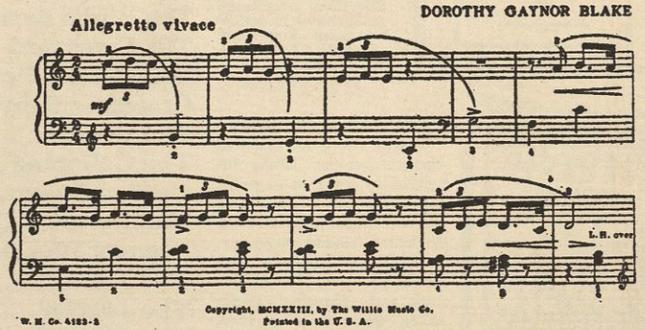

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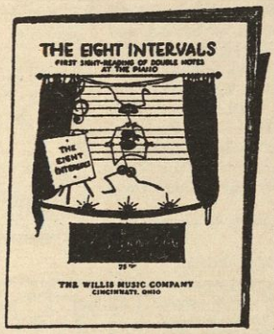
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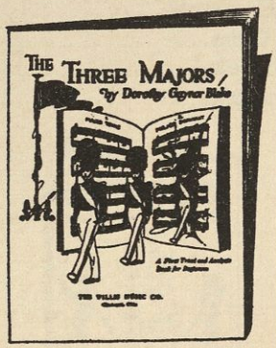

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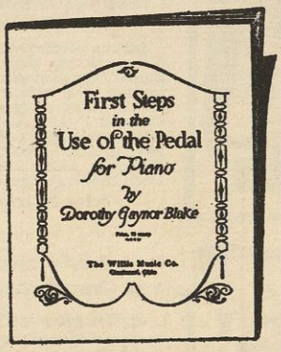

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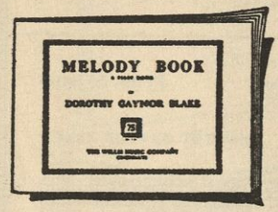

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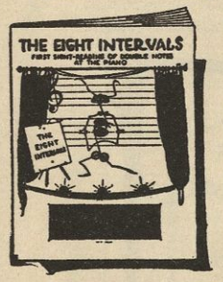

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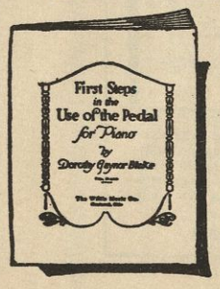

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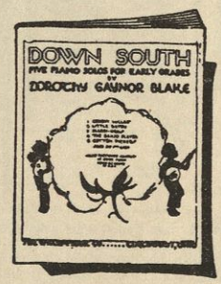

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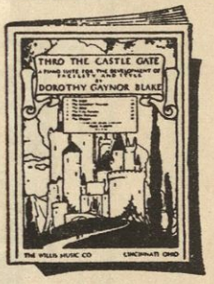

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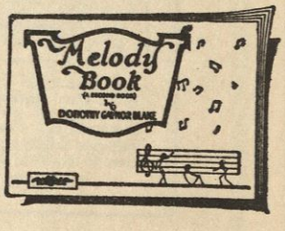

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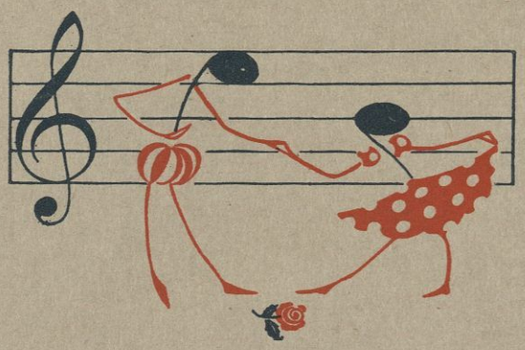
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